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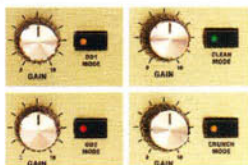
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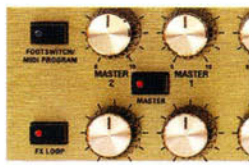
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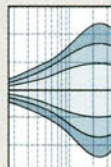
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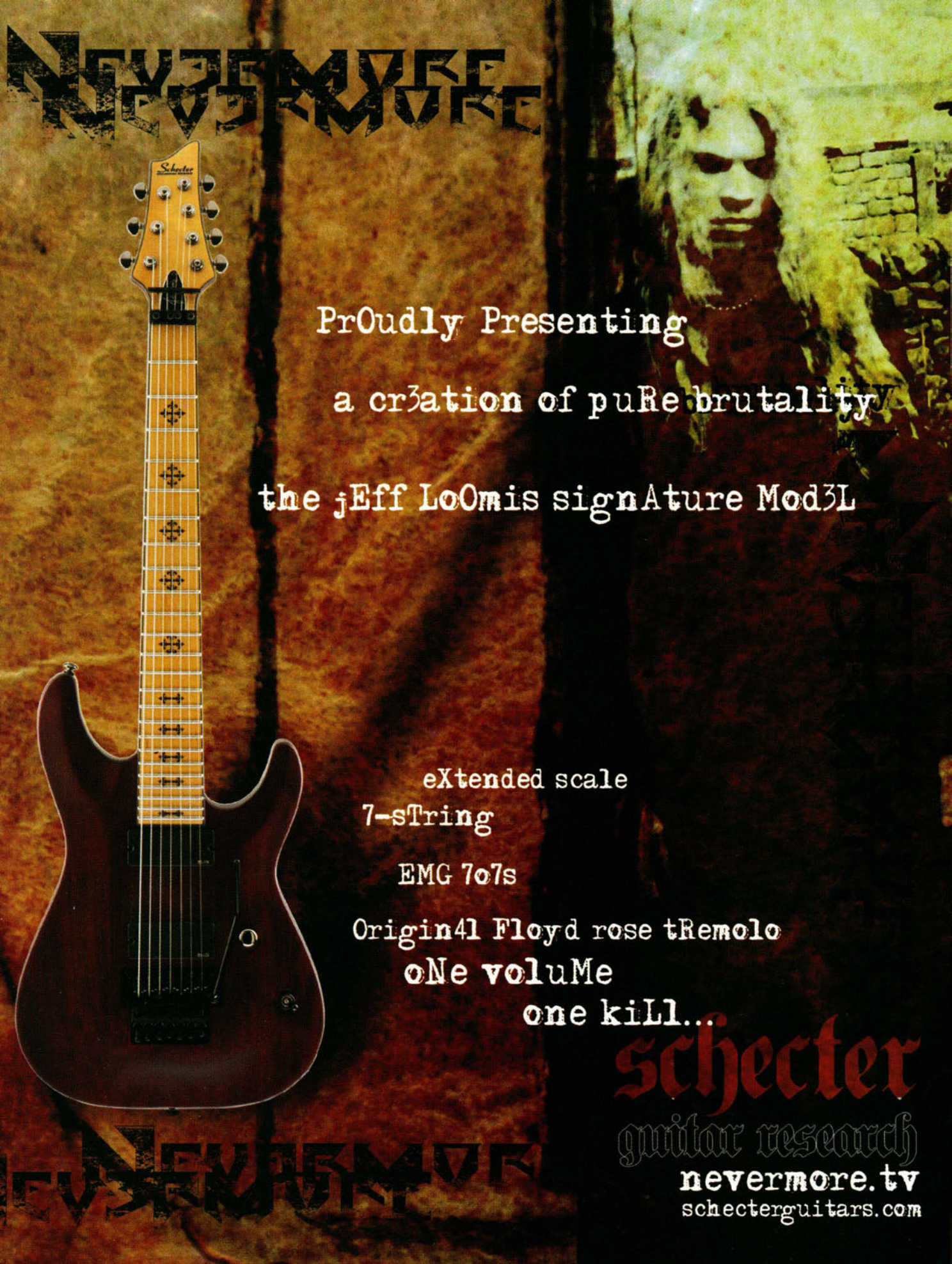
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A full-page photograph of Alexi Laiho, lead guitarist of Children of Bodom, playing a white electric guitar. He has long, wavy blonde hair and is wearing a black t-shirt with a graphic that says "Klomyda" and a wolf. He has a large tattoo on his right arm and is wearing a black wristband. The background is a dark stage with red lighting.

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The DR logo, featuring the letters "DR" in a bold, yellow, sans-serif font. The letters are set against a black background that is shaped like a hand with fingers spread. The hand is positioned as if it is holding the guitar neck.

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THE WOODSHED

APRIL 2007

LIFE AFTER DEATH

THE ARTISTS featured in this issue have died, but their music lives on. Part of our job here at *Guitar World* is to see that it continues to reach new generations of players, so that each might benefit from hearing the work of musicians like Jimi Hendrix, Frank Zappa or any of the players featured on this month's cover.

We are particularly pleased to revisit the accomplishments of Allman Brothers Band legend Duane Allman and Death's Chuck Schuldiner. Allman's career was short—he was only 24 when he died in motorcycle accident in 1971—but his imprint is large. As arguably the greatest slide guitarist of all-time, Duane helped define the

soulful sound of southern R&B through his work both with the Allmans and as a session musician for Atlantic Records artists like Aretha Franklin and Wilson Pickett. Allman also collaborated with Eric Clapton on the

timeless classic "Layla," writing the song's signature lick and playing the ethereal slide parts that dominate the tune.

In this month's issue, Dickey Betts—Duane's co-guitarist, and a legend in his own right—recalls what made Allman so great. His interview with *GW* associate editor Andy Aledort is touching, personal and a great reminder why we should all go back and rediscover Duane's incredible sound on Allman Brother's classics like *At*

Fillmore East and *Eat a Peach*.

While the name Chuck Schuldiner may be unfamiliar to many of you, he was a musical giant and a guitar innovator. As the leader of Death in the Eighties and Nineties, Schuldiner was one of the prime architects of the death metal genre, and his technical and melodic riffing on highly influential albums like 1990's *Spiritual Healing* raised the bar for shredders everywhere.

In an epic piece of guitar journalism, *Guitar World* executive editor Christopher Scapelliti traces Chuck's evolution, from his first tentative lessons on the acoustic guitar to his emergence as one of the world's greatest exponents of the most brutal metal imaginable. Scapelliti's piece reaches its zenith with the guitarist's harrowing battle with cancer, the disease that took Chuck's life in 2001. It's a gripping story, and one that only *Guitar World* can deliver.

—BRAD TOLINSKI
Editor-in-Chief



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THE EYES HAVE IT

I have been playing guitar since 1971 and gigging professionally since '77, and have been reading *Guitar World* for its entire run. While I can read music, my learning of other people's material is based on my ear. I can learn a new track much faster by listening to it than I can from a transcription. Andy Aledort's "Wind Cries Mary" lesson on the February CD-ROM was the first time in all my years that I have learned a track from someone teaching it via video. I have always loved the song, and now it's a part of both my electric and acoustic repertoires. Thank you so much for this!

—Pat Bloodwell
via email

MAN OF STEEL

Long-overdue thanks to your mag for one hell of a ride. You guys printed a picture in your August 2005 issue of the first Dimebag sculpture that I built. After that issue came out, calls started coming in from people who wanted the sculpture at their shows. So I began hauling it around, from the Full Throttle Saloon in Sturgis, South Dakota, to the Starplex in Dallas and many points in between. Eventually, instead of selling the statue, I gave it to Zakk Wyld at Ozzfest in Dallas 2005. Zakk then wanted Rita [Dimebag's longtime lady friend] to have it as a gift from him to her for Dime's birthday. We eventually set it up on Dime's porch, and I came home to build Dimebag No. 2.

After the building of the second statue, I began the Dimebag Metal Statue Tour and have been honored to be a small part of remembering the greatest guitar hero of all time. We partied at Vinnie Paul's after the *Rebel Meets Rebel* album release party at the Clubhouse and rocked out with more guitarists than I can name. I have displayed the statue at every major metal show, and even some country shows, to pass through Lubbock since 2005. I do shows in Dallas also, and your mag started it. Look for Dimebag Statue No. 3 coming soon. I will give this one to Vinnie, and I'm itchin' to fire up the torch on what will be the coolest statue yet.

—Lynn Day
myspace.com/lynnday



UNDER SIEGE

Wow! Steven Seagal sure has some nice guitars [February 2007]. Still, I think I would rather sit in the local bar and catch some cat banging on a Les Paul copy or a Fender reissue than listen to a Hollywood B-list actor who thinks he can buy a blues pedigree.

—Doug Osborne-Coy
via email

FIGHTIN' WORDS

Regarding the Beer Fight chugging contest between *Guitar World*'s Alexis Cook and Killswitch Engage's Adam Dutkiewicz on the

February CD-ROM, it seems like Adam didn't want to cut Alexis any slack. I think he was looking for a reason to disqualify her. So she spilled a little—big deal. I think it was a very close tie. And if she could take Zakk Wyld, she could take that geek any day.

—Guitarman5150
via guitarworld.com/forum

WISH I WAS THERE

In your Pink Floyd issue of *Guitar Legends*, there is a photo on page 40 that is captioned "Bob Ezrin working the board at Abbey Road in 1975."

While I would have been proud to have been associated with the band in those days, I didn't actually start working with them until nearly four years after that.

I'm not sure who that is at the board, but it certainly isn't me.

Thanks for taking note.

—Bob Ezrin
via email

Well, it sure as hell ain't George Martin!

KISS OFF!

Note to Jann Uhelszki: There is no need to bring up how much you think Kiss sucked as musicians three times in the first two paragraphs of your review of the recent *Kissology* DVD [February 2007]. We get it. Kiss were more talented musicians than many of the bands in the Sixties, but does anyone ever bring up how amateurish a lot of those bands were? You don't get to be the biggest band on the planet without writing some cool songs, and that is what the critics could never see or accept.

—HarpoSpeaks
via guitarworld.com/forum

CORRECTION

Jimi Hendrix's "The Wind Cries Mary," transcribed in the February 2007 issue, was originally recorded with the guitar and bass tuned to concert pitch, not down one half step. *



Lynn Day's
Dimebag
Darrell
sculpture

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



PETER MASSARO

AGE 16
HOMETOWN Springfield, PA
GUITARS Custom Shop Jackson Soloist, Ibanez JEM 7VWH, Gibson Les Paul Studio
SONGS I'VE BEEN PLAYING "Five Magics" by Megadeth, "Call of Ktulu" by Metallica
GEAR I MOST WANT Schecter seven-string Hellraiser



MARK KOENIG

AGE 24
HOMETOWN Burlington, WI
GUITARS Gibson Les Paul Standard, Fender Lite Ash Telecaster
SONGS I'VE BEEN PLAYING "Bad Little Doggie" by Gov't Mule
GEAR I MOST WANT Gibson Vegas High Roller



ALI GAUDER

AGE 39
HOMETOWN Ravensburg, Germany
GUITARS '83 Fender Stratocaster, '95 Gibson Les Paul Standard
SONGS I'VE BEEN PLAYING "Under the Bridge" by the Red Hot Chili Peppers
GEAR I MOST WANT Marshall JCM 2000 half-stack

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefait@guitarworld.com. And pray!



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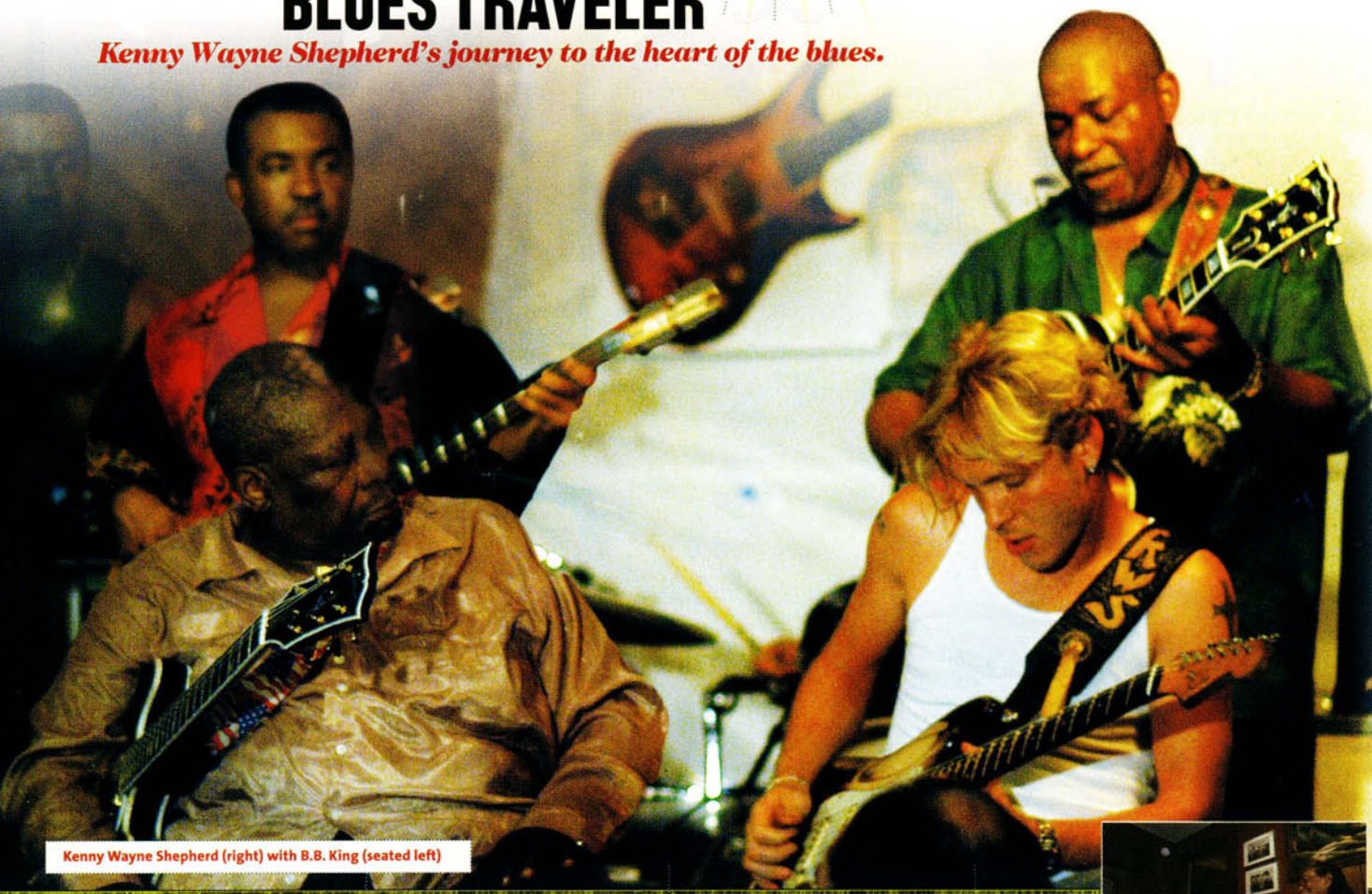


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TUNE-UPS

BLUES TRAVELER

Kenny Wayne Shepherd's journey to the heart of the blues.



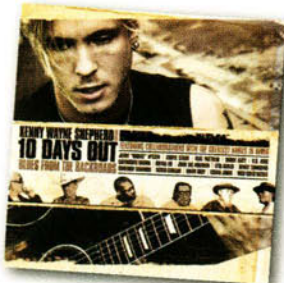
Kenny Wayne Shepherd (right) with B.B. King (seated left)



By **ALAN DI PERNA**

Photographs by **AMANDA GRESHAM**

FOR his new DVD and CD *10 Days Out, Blues from the Backroads*, guitar ace Kenny Wayne Shepherd made a pilgrimage down South, visiting and jamming with an amazing cast of blues players and singers. He sat in with legends like B.B. King, Clarence "Gatemouth" Brown, Hubert Sumlin and Pinetop Perkins, and also tracked down obscure talents like



Cootie Stark, Neil Pattman and John Dee Holeman.

"The blues is a true and important part of American history," says Shepherd. "The generation of blues players in the film and on the CD isn't going to be around forever. I think they need to be appreciated while they're still here."

On the DVD, the cameras follow Shepherd to the gravesite of folk blues great Leadbelly and into the kitchen of 93-year-old Etta Baker, who leads the young guitarist through a tricky ragtime composition. In other performances,

Shepherd and his musical guests are accompanied by bassist Tommy Shannon and drummer Chris Layton, best known as Stevie Ray Vaughan's rhythm section. The film culminates with a memorable performance at a church in Solina, Kansas, featuring distinguished members of both Muddy Waters and Howlin' Wolf's bands.

"At first," Shepherd notes, "I could tell some of the guys were looking at me a little funny, like, 'Here's this young white dude who wants to play with the real blues guys.' But all that was laid to rest once we started to jam. By the end of the night, it was all high fives and hugs." *



LITTLE MISUNDERSTANDING

Tony Iommi and Ronnie James Dio reconcile for Heaven and Hell.

By JON WIEDERHORN

THIRTEEN years after disharmoniously parting ways with singer Ronnie James Dio for a second time, Black Sabbath guitarist Tony Iommi and bassist Geezer Butler have reunited with the diminutive belter. Adopting the moniker Heaven and Hell, after the 1980 Black Sabbath album of the same name, the group has recorded three

new songs for the upcoming compilation *Black Sabbath: The Dio Years*. The cuts—"Devil Cries," "An Ear in the Wall" and an untitled third—were penned last year in separate sessions at Iommi's studio in Birmingham, England. "It was great to write with Ronnie again," Iommi says. "We swap ideas very quickly, and we're a really strong combination."

The only uncomfortable moment in the studio came following an



WE'VE STILL GOT A LOT OF CREATIVE JUICE LEFT IN US."

afternoon of binging at a local Indian restaurant. "Ronnie ate three or four bloody-hot curries in a row, and then he goes, 'Oh, my stomach feels funny.' And I said, 'Oh, really?'" jokes Iommi. "I recall repeat visits to the toilet, but fortunately we had the air conditioning on."

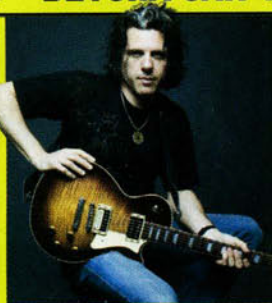
Despite their strong musical chemistry, neither Iommi nor Dio considered reuniting until Rhino Records asked them if they had any previously unreleased material for *Black Sabbath: The Dio Years*. Since there was nothing in the vaults and Ozzy was working on a solo album, they decided to put aside their differences and get back together. Barring unforeseen incidents, they'll remain a team for at least the next year. The Heaven and Hell world tour launches March 3 in Vancouver, British Columbia. U.S. dates are being planned for August or September.

"We're just looking forward to going out and presenting a good show," Iommi says. "The last 10 years we've done the set with Ozzy, and that's been great, but people haven't seen these songs for a good long time." If the bandmembers are still on good terms after the tour, they may head back to the studio. "I must say, we've still got a lot of creative juice left in us," Iommi says. "But right now, it's too early to say."



TOP LEFT: ROSS HALFIN/IDOLS; TOP RIGHT: MICK HUTSON

BETCHA CAN'T PLAY THIS!



ALEX SKOLNICK



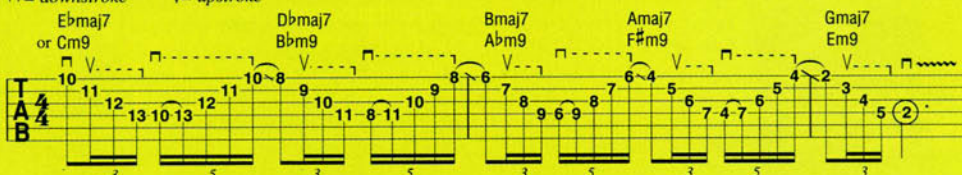
THIS IS A SWEEP arpeggio lick inspired by jazz saxophonist Joe Henderson's tune 'Inner Urge.' It's based on a major-seven arpeggio shape on the top four strings that's played backward [descending], then forward [ascending]. The pattern then shifts down in successive whole steps—two frets at a time—via legato slides with the index finger on the high E string. There's also a

D-string hammer-on, which helps smooth out the line and buys your picking hand valuable time to change direction.

"What's cool about this pattern is that it helps you move up and down the neck easily and enables you to cleanly create 'sheets of sound' and paint a sophisticated major-seven or minor-nine color while using distortion."

□ = downstroke

∇ = upstroke



PICK OF THE MONTH



DIMEBAG DARRELL
of Pantera



THE BLACK BOOK

Emperor frontman Ihsahn reveals his "Cosmic Keys" in a transcription book.

By IAN CHRISTE

Photograph by JIMMY HUBBARD

EXTREME metal guitar tab books are rare, but a new guide to the dark arts, *Scattered Ashes: A Decade of Emperial Wrath* (Abstract Sounds), comes with a royal pedigree. It was transcribed by Ihsahn, frontman for Norwegian black metal titans Emperor, who selected for its pages "Cosmic Keys to My Creation and Time" and 12 other essential Emperor songs that underpin this blistering and emotional breed of metal.

The book idea was born after Emperor prematurely disbanded in 2001, when Ihsahn began tutoring guitar students in his village in Norway. "I did find it quite interesting to analyze material from all the Emperor periods," he says, "especially the older stuff, putting theory to what we did on pure intuition. I was influenced by Iron Maiden, King Diamond and Judas Priest, so I guess it sent me toward classic chord progressions that are fluid harmonically. People who associate what we've done with noise and screaming are surprised."

If you can flip pages fast enough to keep up, Emperor's arrangements are relentless: Ihsahn and coguitarist Samoth constantly swap riffs, play tricky leading notes and

use arcane chord inversions. "We always used big chords along with blast beats and keyboards," says Ihsahn, "but on later songs, like 'Curse You All Men,' we created space by splitting the register." The high-mindedness of even "I Am the Black Wizards," written when Ihsahn was 16, is doubly surprising, given Emperor's notorious past: three members were jailed in the early Nineties for violent crimes, including murder. "I guess I was somewhat a party pooper," Ihsahn says, with a laugh. "Usually that stuff happened after I fell asleep."

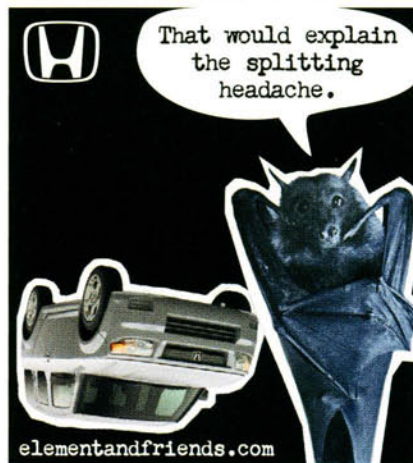
Ihsahn hopes a new musical fire will rise from *Scattered Ashes* (\$17.50, candlelightrecordsusa.com/store) and its excellent companion CD. "It's a nostalgic thing, having learned from Iron Maiden tab books and by sitting in my room playing for hours after school. I got my first guitar when I was, like, 10, and then got a four-track and immediately started recording songs. Maybe somebody reading this book can get the same kind of inspiration. Hopefully the cycle will continue." •



Check out this month's CD-ROM for a complete transcription and audio file of "Curse You All Men"!



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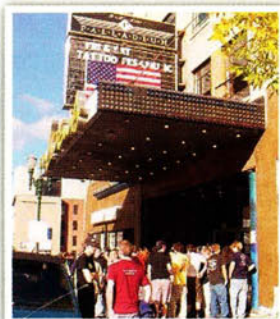


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Tom Gabriel Fischer of CELTIC FROST

THE PALLADIUM • NOVEMBER 5, 2006 • WORCESTER, MA

Interview by RANDY HARWARD



"This song features what is probably the only riff I ever wrote during a jam. It's a string-bending riff that I wrote in the very first week of Celtic Frost's existence, while I was jamming with our drummer, Stephen Priestley. I love this song. There's no way we could ever do a set without it."

Totengott - Intro

- ⌘ Procreation (of the Wicked) (4:04)
- ⌘ Visions of Mortality (4:49)
- ⌘ Circle of the Tyrants (4:35)
- ⌘ The Usurper (3:25)
- ⌘ Jewel Throne (4:00)
- ⌘ Ain Elohim (7:33)
- ⌘ Necromantical Screams (6:04)
- ⌘ Dawn of Meggido (5:43)
- ⌘ Mesmerized (3:24)
- ⌘ Ground (3:55)
- ⌘ Return to the Eve
- ⌘ Dethroned Emperor (4:35)
- ⌘ Into the Crypts of Rays (3:39)
- ⌘ Synagoga Satanae (14:25)

"It was featured on our second album, and while it might seem ridiculous to say this, it was a kind of leap at the time. It became one of our signature tunes, and it's one that we like very much."

"Compared to the others, this song is very slow and not at all aggressive. In fact, it's much more of a new wave song; the vocals and guitars are radically different from what we usually do, and there are very unique harmonies. It's always a risk to play 'Mesmerized' live, but it reflects the side of Celtic Frost that we displayed on *Into the Pandemonium*, and I feel that's a very important aspect of the group."

"This is the most aggressive track off our new album, *Monotheist*, and it very much represents my current mood, my current level of aggression. It has a heaviness and forcefulness that I think is essential to Celtic Frost."

"This is where Celtic Frost really is unique. The song is around 14 minutes long, and our live version of it is very different from the recorded version. It's like theater or opera, and it tends to stun the audience whenever we play it. It really shows why Celtic Frost is different. It's a magnum opus—huge, slow, long—a very unusual arrangement. There's no way you can play anything after it. This has to be the last song."

"Another of our most famous songs. There's never been a concert where the fans didn't scream for it."

INQUIRER

J.T. Woodruff of HAWTHORNE HEIGHTS

By RANDY HARWARD Illustration by STEVEN CIANCANELLI

Why did you pick up a guitar? I actually started playing kinda late. I was 19 years old—and I'm 28 now. I was in college and one of my friends had a guitar, and I just started playing it. It was a right-handed guitar, and I'm actually left-handed, but I figured I might as well play that one so I wouldn't have to buy my own.

What was your first guitar? It was a Fender Squire Telecaster, cream

colored. I bought it for myself for Christmas. Obviously, it didn't sound super sweet, but it was my guitar and that's what mattered.

What was the first song you learned? Probably "When I Come Around" by Green Day.

Do you remember your first gig? I think it was a crappy party in my small, crappy town in West Virginia. And I'm sure that we were really horrible.

Ever had an embarrassing onstage moment? We were in Boise, Idaho, in the middle of our first song, right before we're all ready to jump and go into the breakdown. And right when we jumped, somebody threw what had to have been an eight-gallon beer onstage. When I landed, I slipped on the beer and fell. Really hard! I was laughing through the whole rest of the song. I didn't slip

a little bit—I fell. I'm still looking for the YouTube video for that one.

What is your favorite piece of gear? A Les Paul Custom in Silverburst.

Got any advice for young players? Don't worry about getting a super-nice guitar. It really doesn't matter what your instrument is, as long as you're willing to practice it and fall in love with it.



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BUDDY GUY

He's a blues master who started out with no sense of rhythm and went on to become a huge influence on Eric Clapton and Jimi Hendrix. But what Guitar World readers really want to know is...

What was the hardest part for you on the road to becoming such an accomplished guitar player?

—Stephen Lang

The rhythm. When I first came to Chicago in 1957, they was making fun of me! The late Junior Wells used to say, "You can play, but you ain't got no time." And I was like, "What the hell is that?" So [drummer] Fred Below and me would go play, just drums and guitar, and he told me, "Every time you hear me make this turnaround, that's the end of a chorus." And that's when I started learning rhythm.

What was it about those old blues players that gave their records such a warm, honest sound?

—Todd Walker

I think it has to do with technology. What you hear on those old recordings is exactly what the artists were doing in the studio. Nothing was added to make my sound perfect; it was just a guitar, an amplifier and a microphone. Nowadays, you've got so many buttons to push in a recording studio, I wouldn't know what to do with it.

When I play the blues, I find myself repeating too much. How did you learn to keep your licks and phrases different and interesting?

—Tommy Lee Atkins

I think you just need to let someone listen to you. Something new is coming out each and every time you play, but you can't hear it. I know that I couldn't hear it in my own playing. I used to throw my guitar in a corner and attempt to walk away from it. I'd be thinking, You'll never get it! I felt like I was at a stand still, that I



wasn't learning anymore. But every time someone else heard me, they could hear things in my playing that I couldn't. Man, all you've gotta do is keep playing that guitar.

Of all the musicians you've heard over the years, who stands out in your mind as being underrated and underappreciated?

—Patrick Fischer

Earl Hooker. I tried to figure out slide guitar after I'd heard Elmore James play slide, but people kept tellin' me to go hear Earl Hooker play. I said, "Who is that?" 'cause he didn't have no records out. But one night I walked into a club and I heard this melody, like someone was singing. I said, "Who is that singing?" and someone said, "No one. That's Hooker playing the slide." I had a slide in my pocket, and even before I got introduced to him, I just walked up and gave it to him.

Buddy, some of my favorite albums of yours are the ones you made for Vanguard Records, like *A Man* and *The Blues*. How do you feel about that period in your career?

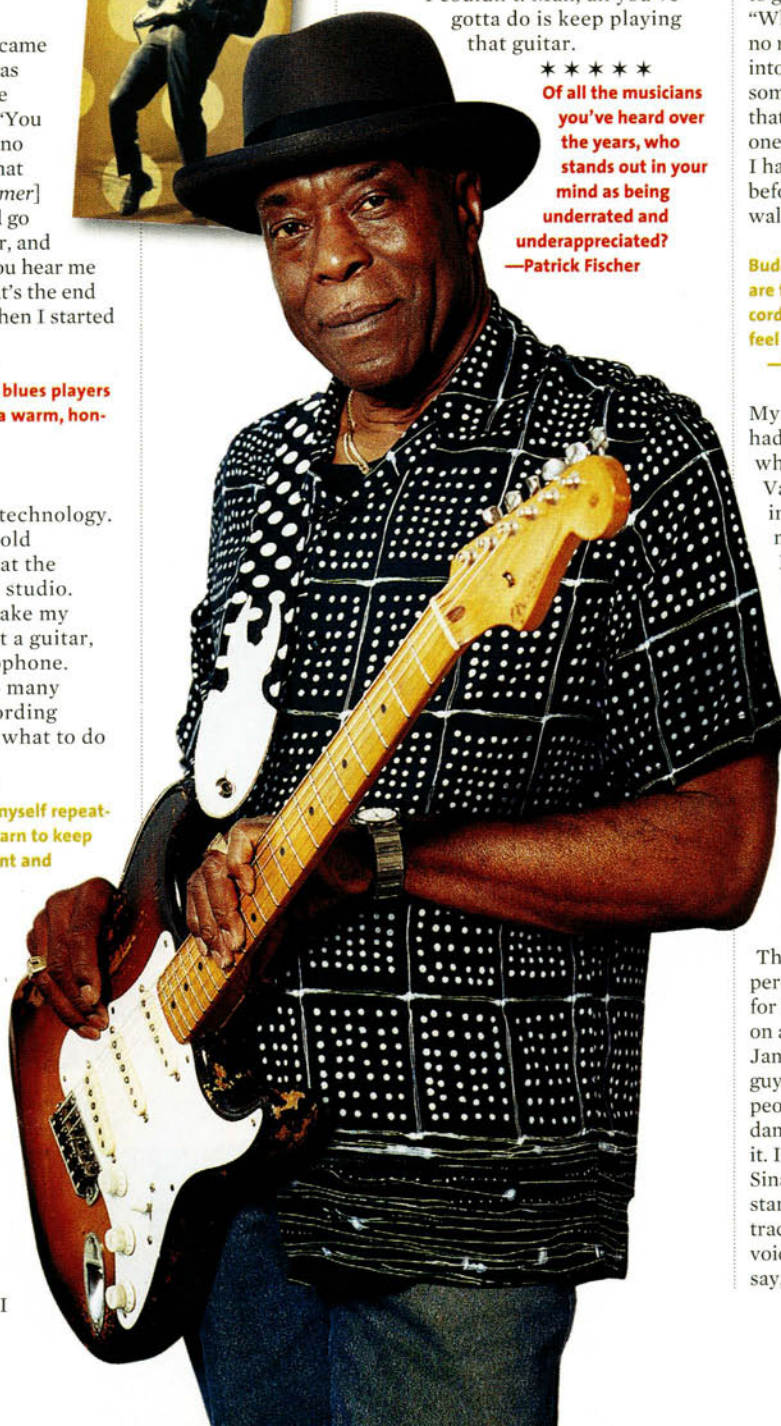
—Rick Longley

My feeling was that Muddy Waters had made Chess Records a success, so where could I fit in? When I went to Vanguard, I was able to have some impact finally, because I had a little more freedom there. When the British guys started hearing my Vanguard recordings, they started cranking up too. Even so, I still had one hand tied behind me. Vanguard wanted that Muddy Waters kind of "real" blues, and they wouldn't let me turn it up like I was doing when I played live.

What was the Chicago club scene like in the late Fifties and early Sixties? And what did audiences expect from their entertainers?

—Janie Reagan

The audiences in the clubs were 99.9 percent black, and when you played for black audiences, you had to put on a *show*, just like Little Richard or James Brown did. It was a *show* when guys like that played, and that's what people went to see. The performers danced, and they wanted you to be into it. It wasn't a Nat King Cole or Frank Sinatra type thing where you could stand there and stop people in their tracks and make 'em just listen to your voice. We had to make 'em look and say, 'What is he doing?' " ♦



Photograph by RAYON RICHARDS



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MATH TEST

What's long, hard and ready to blow? Three new releases by math metallists Meshuggah, Car Bomb and the End.

**MESHUGGAH**

Nothing Special
Edition Two-Disc Set
NUCLEAR BLAST

**CAR BOMB**

Centralia
RELAPSE

**THE END**

Elementary
RELAPSE

By **BRAD ANGLE**

IF the term "math metal" makes you think of scrawny dudes playing emotive weenie rock, it's time to expand your vision. Consider instead the exceedingly technical systematic destruction delivered by renowned extreme metallers Meshuggah and newcomers Car Bomb and the End.

Meshuggah are five enormous Swedes so bent on sonic annihilation that they decided their fourth studio album,

2002's crushing *Nothing*, needed to be remixed and remastered with newly recorded guitar parts. It was a wise decision. On the special edition of *Nothing*, guitarists Fredrik Thordendal and Mårten Hagström's frighteningly precise postthrash playing resounds with a previously unheard heft on tracks like "Rational Gaze" and "Glints Collide," the aggressive subsonic tones of their eight-string guitars complementing vocalist Jens Kidman's vicious inhuman bark better than ever.

When Thordendal steps in to solo on "Stengah" and "Organic Shadows," his pseudo-fusion, discordant lines sail even higher above the droning factory of polyrhythms emanating from Hagström's hearty chunk, Dick Lövgren's deep low end and Tomas Haake's ingenious drum grooves. While Meshuggah didn't recast the songs' structures, they did adjust their tempos and levels; the most obvious example is the slower, tenser treatment of "Nebulous." The special edition also contains a second DVD disc with live footage from 2005 and several official music videos.

New York's Car Bomb assembled in



Meshuggah



IF THE TERM 'MATH METAL' MAKES YOU NERVOUS, IT'S TIME TO EXPAND YOUR VISION.

2000, when members of hardcore outfit Neck and avant-garde group Spooze began rehearsing in the basement of a butcher's shop in hopes of becoming "heavier and more progressive." Several years and EPs later, Car Bomb have achieved their goal with the explosive debut *Centralia*.

Like its namesake Centralia, Pennsylvania, where a 40-year-old mine fire still burns beneath the abandoned town, *Centralia* is a relentless, self-contained blaze—of bestial tech metal, that is. Guitarist Greg Kubacki's prodigious talent is evident in the hellishly heavy outro riff to "Gum Under the Table" or the glass-shattering bursts on "Best Intentions." On tracks like "Cielo Drive" and "Pieces of You," Michael Dafferner's acrobatic vocals complement Kubacki and bassist Jon Modell's muscular interplay and the myriad rhythmic figures deployed by powerhouse drummer Elliot Hoffman. *Centralia* is a surprisingly mature debut of hyper-technical thrashing, perfect for brutes that love Niels Bohr.

Ontario mathcore upstarts the End gained notoriety with their eccentric 2004 concept album, *Within Dividia*. Where that dense release throbbed with the ADD energy of Dillinger Escape Plan, the End's latest album, *Elementary*, features Neurosis-like atmospherics and longer, fleshed-out songs in its violent mix.

From the sirenlake guitar line that opens "Dangerous" to the comet's tail of distortion across "My Abyss," guitarists Steve Watson and Andrew Hercules command attention throughout *Elementary*. Singer Aaron Wolfe flexes his newly trained pipes on "Animal," where his snaking vocals recall the disturbing qualities of Cave In's Stephen Brodsky. It's the unconventional structures, off-time rhythms and rabid guitar work that make *Elementary* a heavy album that is equally accessible to metalheads, hardcore kids and rock fans.

**FU MANCHU**

We Must Obey
CENTURY MEDIA

It's tempting to compare Fu Manchu to Queens of the Stone Age. Like the Queens, they play psychedelia replete with supernova riffs, but they started frazzling follicles in 1990, seven years before the other band even formed. And unlike Queens, Fu Manchu have remained raw and underground. *We Must Obey* is uncompromisingly thunderous, combining Sabbath-like riffs and punk rock attitude. Then again, it's not very different from past Fu freak-outs, making the band, perhaps, the Motörhead of stoner metal—which is a lot better than being another Queens clone.

—Jon Wiederhorn

**J.J. GREY & MOFRO**

Country Ghetto
ALLIGATOR

On their third album, Mofro transform their soulful southern rock into something more mysterious, thanks to Daryl Hance's reverb-drunk guitar. Hance alternates clean chitlin circuit licks with fat modern fuzz, framing frontman J.J. Grey's drawled tales with perfect tones. The drug casualty ballad, "Tragic," gets edgy on his dry, prickly picking, and he spearheads "War" on greasy distorted funk. Hance never rushes, but he's not merely in the pocket—fretwork this evocative comes from the dark corners of the spirit.

—Ted Drozdowski

**KITTIE**

Funeral for Yesterday
KISS OF INFAMY

After losing their lead guitarist, bassist and record label in 2005, Kittie were as good as decapitated. Like the meowing beast in *Pet Sematary*, however, they've returned meaner than ever. *Funeral for Yesterday* is driven by survivor's rage and strengthened by a newfound penchant for melody and dynamics. Instead of simply growling into the darkness, Kittie imbue their songs with colorful licks and textural flourishes, whether they're flowing like Evanescence, riffing like Metallica or slashing like Slayer.

—Jon Wiederhorn

**JESSE MALIN**

Glitter in the Gutter
ADELINE RECORDS

Jesse Malin is no longer bedazzled and befuddled by the high romance of 2004's *Heat*. The blinders are off and he's burning through his regrets with the help of Josh Homme's futuristic guitar splatter and Foo Fighter Chris Shiflett's mocking punk aggression. *Glitter* sparkles with other famous side-men as well: Bruce Springsteen supplies messy vocals on "Broken Radio," bolstered by Ryan Adams' surprisingly stinging fretwork, while Jakob Dylan fumes through his harmonies on "Black Haired Girl."

—Jaan Uhelszki

**GILBY CLARKE**

Spire
SPITFIRE

Gilby Clarke has never been the attention grabber in any of his bands, but from Guns N' Roses to Rock Star Supernova, he's usually been the mortar that holds the whole thing together. This retrospective, culled from the guitarist's stellar set of solo releases, shows him to be one of his generation's most chameleonlike musicians, capable of channeling Johnny Thunders' spirit one moment ("Punk Rock Pollution") and making his guitar gently weep the next (the dreamlike Beatles-esque "Kilroy Was Here"), but his old-school amiability shines through no matter what.

—David Sprague

INCOMING!

A SNEAK PEAK AT UPCOMING RELEASES

MARCH 6

MEGADETH

That One Night: Live In Buenos Aires DVD

MARCH 20

THE STOOGES

The Weirdness

GOOD CHARLOTTE

Good Morning Revival

APRIL

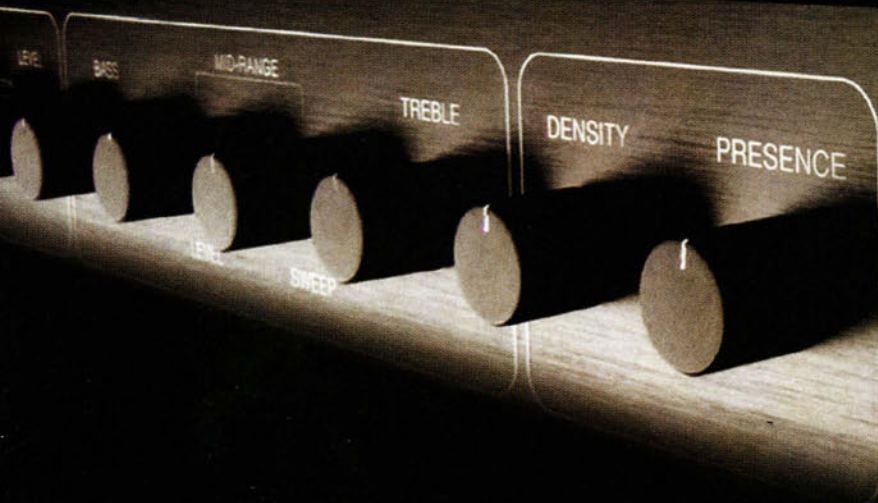
HELLYEAH

Hellyeah

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*Scott Ian/Anthrax -
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CHIMAIRA

Hell on Wheels

By **JON WIEDERHORN**
 Photograph by **CHRIS CASELLA**

AFTER nearly imploding while on the 2005 Sounds of the Underground tour, Chimaira got a new lease on life last year when original drummer Andols Herrick, who departed in 2003, returned to the fold.

"Andols and I have been buddies since high school, so it was like having the family back," says guitarist Rob Arnold. "Suddenly we were all excited, and things started flowing."

Chimaira were also energized by the end of their rocky five-year relationship with Roadrunner Records. With no label to call the shots, the band entered its Cleveland practice space in June 2006 and wrote a batch of new songs as fierce and unrelenting as a police beating. The results can be

heard on the appropriately titled album *Resurrection* (Ferret).

"We went back to the roots of when we started this band," says rhythm guitarist Matt DeVries. "The stuff we came up with was really in-your-face and far less epic than the songs on our last disc."

Which is not to say *Resurrection* is all guts and gristle. In fact, its unconventional riffs and challenging arpeggios are more complex than those on 2005's *Chimaira*. "It's one of those records that you have to go home and practice after practice," DeVries says. "We love to challenge ourselves, and we pushed ourselves to the limit."

Adding to the creative process was wheelchair-bound producer Jason Suecof (Trivium, God Forbid), who helped hone the arrangements and deliver clarity to even the noisiest passages. Which doesn't mean the

dude was easy to work with. "He's got the worst case of ADD ever," says Arnold. "He'd be doing something with us, and then he'd suddenly disappear, and we wouldn't see him for another five hours."

Eventually, the boys in the band got even. One afternoon, as everyone sat poolside, DeVries pushed the producer—wheelchair and all—into the water. "That was so funny and felt so good," says DeVries. "But I gotta say, when we listened to the final mix, every bit of frustration Jason caused was worth it." ★

“WE WENT BACK TO THE ROOTS OF WHEN WE STARTED THIS BAND.”
—MATT DEVRIES

GUITARS (Arnold) Custom M1000 ESPs, Jackson; (DeVries) ESP Custom Viper

AMPS (Arnold) Peavey 5150; (DeVries) Peavey 6505

EFFECTS (Arnold) Dunlop ZW45 Zakk Wylde Wah, DigiTech Whammy Pedal, Boss DD2 Delay; DeVries (none)

STRINGS (both) Dean Markley



Matt DeVries (left) and Rob Arnold

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RED JUMPSUIT APPARATUS

Screamotional Rescue

By **JONAH BAYER**
 Photograph by **SELENA SALFEN**

POSTERS of bands and porn stars are typical decorations for most 20-year-old dudes. So the young men of Red Jumpsuit Apparatus are understandably astonished to have Gold records hanging on their walls back home—sweet rewards for their debut, *Don't You Fake It* (Virgin), which passed the half-million



sales mark. “We still can’t believe it,” says guitarist Elias Reidy. “We never had this elaborate goal of trying to make it in the music business. This band is basically just a bunch of kids having fun.” Although the Red Jumpsuit Apparatus formed just four years ago in

“THIS BAND IS BASICALLY JUST A BUNCH OF KIDS HAVING FUN.”
 —ELIAS REIDY

Middleburg, Florida, they’ve made up for lost time by staying on the road for the past 13 months to bring their brand of melodic screamo to the masses. “When we’re sitting at home we just feel unproductive,” explains guitarist Duke Kitchens. “I don’t know what to do with myself.”

However, that work ethic would be irrelevant if the band didn’t have the songs to back it up. Equal parts pop, punk and screamo, *Don't Fake*

It is teeming with post-hardcore anthems that deal with such weighty matters as domestic violence (“Face Down”) and depression (“Misery Loves Its Company”). “It’s no secret that we want our music to be catchy, but it’s also important for us to have a message,” says Reidy. Clearly, the message is getting through: Red Jumpsuit Apparatus are headlining this year’s Take Action! suicide prevention tour.

After so much time touring, the band members could use a little loving care themselves. “It’s pretty weird hearing your parents say you look like you’ve aged two years in the past 12 months,” says Reidy. “I guess being on the road takes a toll on you. But we may as well give as much as possible while we’re still young.”

GUITARS (Kitchens) Gibson SG; (Reidy) 2005 Gibson Les Paul, Gibson SG

AMPS (Kitchens) Marshall JCM800; (Reidy) Mesa/Boogie Dual and Triple Rectifiers

EFFECTS (Kitchens) Line 6 Delay Modulator, Boss Tremolo, Phase Shifter and Tuner; (Reidy) DigiTech Whammy Pedal, Boss Giga Delay, Phase Shifter and Tuner

STRINGS (both) D’Addario



Elias Reidy (left) and Duke Kitchens



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BRING YOU THE
ULTIMATE GUIDE
TO RIFFING.**



GUITAR WORLD'S ASSOCIATION WITH the late, great Dimebag Darrell was the stuff of a metal fan's dreams. It seems that whenever we weren't featuring Dime on our cover or in an article, we were running one of his monthly

hell-raising Riffer Madness columns, in which he would demonstrate his gonzo riffing techniques, show how to play a Pantera song or answer readers' mail, of which he was never in short supply. ♦ In the years since Dime's passing, scores of readers have written to us and asked if we could reprint the Riffer Madness columns. We've come up with a reply that we think Dimebag would approve of: Hell yeah! ♦ For this month's issue, we've pulled some of the best advice and examples from Dime's columns to present you with the ultimate Dimebag Darrell guide to guitar: from wickedly wide stretches and crippling chromatic runs to rock-solid riff writing and rut-busting techniques...it's all here, in Dime's colorful, instructive and always inspiring language. ♦ So grab your ax and, as Dime would say, "stomp some ass." Timbale!

TO ME, GUITAR RIFFS are what it's all about. Every time you jam on a great riff, you've got a fighting chance at a great song! You don't have to go to G.I.T. or know a bunch of weird-assed chords and scales

to come up with killer shit. But you've got to be totally into what you're doing! Check out Judas Priest's *British Steel* album if you don't believe me. It's packed full of god-like riffs, and most of them aren't hard to play.

Like I've said many times, my musical knowledge is pretty limited, in terms of scales. I know the major scale, the minor scale, the pentatonic blues scale and the chromatic scale, and that's about it. If I can learn a new scale somewhere, I'm definitely open to it; I'm not down on scales, it's just that I'm more into riffing and jamming as opposed to school-book theory reading. I'm always experimenting with new note ideas because in my style there are no rules! Always remember this and never be afraid to cut loose. Hell, if you find yourself hanging on a bad note, you can always tighten it up by bending it, sliding it or yanking on your whammy bar.

Over the next few pages, we'll be talking about practicing and jamming with other people, hard-driving power grooves, percussive picking, getting out of ruts, harmonics and makin' them squeal, soloing ideas, bending chords and some other stuff too. So let's plug in and start wailin'.

PUMP UP YOUR RIFFS

Drop 'Em

★ One of the simplest ways to get some extra low-end grind happening is to use what a lot of guys call

FIGURE 1

open D5 power chord in drop-D tuning



FIGURE 2

moveable one-finger power chord shape in drop-D tuning



● = root
• = fifth

Tune down one whole step (low to high: D G C F A D) for FIGURES 3-6.

FIGURE 3 "Walk" intro



FIGURE 4



FIGURE 5a

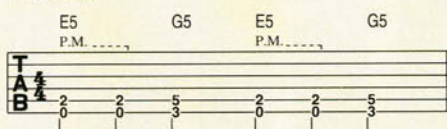


FIGURE 5b

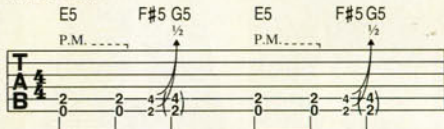


FIGURE 6a

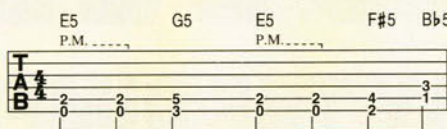
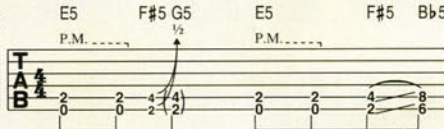


FIGURE 6b



drop-D tuning. It can definitely inspire you to jam out some bad-assed riffs. Just drop your low-E string down to D and leave the rest of your strings where they are. Your ax will be tuned, from low to high, to D A D G B E. Hitting the three low strings open gives you a fat D5 chord (FIGURE 1), and you can play any power chord you want using just one fret-hand finger (FIGURE 2)! Pantera uses this tuning on songs like "Primal Concrete Sledge" (*Cowboys from Hell*) and "No Good (Attack the Radical)" (*Vulgar Display of Power*).

If drop-D tuning ain't heavy enough for ya, you can always tune all your strings down a whole step, from low to high, D G C F A D. Doing this can make a riff sound heavier than shit, which is why we used it for "Walk" (*Vulgar Display of Power*).

Bad-Assed Bends

★ Using string bends instead of just playing regular, unbent notes can give certain riffs a cooler, heavier edge and some serious attitude. Take the opening riff of "Walk" (FIGURE 3). If were to play that riff without the string bend and release, it would become FIGURE 4. I don't know about you, but the "real way" (FIGURE 3) sounds far

better to me. It's much heavier and nastier, and that's what we're looking for. Weak riffs are out!

Cutting Chords

★ You can do the same thing with power chords, too. Take a fairly mediocre riff, like the one in FIGURE 5a. To make it more interesting and evil sounding, try this: instead of using a regular G5 power chord, bend an F#5 shape up to a G5, as demonstrated in FIGURE 5b. Bending two different notes up exactly half a step at exactly the same time is kind of difficult, but stick with it, 'cause it sounds great when you get it down. You can hear me doing this kind of thing at the end of "Hollow" (*Vulgar Display of Power*).

Sinister Slides

★ Sliding from one power chord to another can also help a riff sound more sinister. I got the idea from listening to Tony Iommi, and I do it a lot—check out "Mouth for War" (*Vulgar Display of Power*), for instance. So, if I wanted to make a riff like FIGURE 6a nastier, I'd throw in a chord-slide and probably a chord-bend as well (FIGURE 6b). Which



IF YOU FIND YOURSELF HANGING ON A BAD NOTE, YOU CAN ALWAYS TIGHTEN IT UP BY BENDING IT, SLIDING IT OR YANKING ON YOUR WHAMMY BAR."





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version sounds better? There's no contest: **FIGURE 6b** kicks **FIGURE 6a's** sorry ass!

STRETCHES FROM HELL

Wide-Assed Fret-Hand Stretches

★ When I first started out, one of my biggest influences was Eddie Van Halen. The stuff he did on the first two Van Halen albums was so aggressive and ballsy sounding; it gave me chills...and still does! I kept seeing pictures of him in *Guitar World* doing big-assed fret-hand finger stretches, and that inspired me to start dicking around with some wide-stretch ideas of my own, like the two E minor licks shown in **FIGURES 7** and **8**. Another thing I learned from studying those pictures was the importance of my little finger. It's there, so use it. It gives you more reach.

Awkwardly Cool Symmetrical Runs

★ As I got to know my guitar neck better, I realized that there was an E note at the 19th fret on the A string. How 'bout that! Then, when I was jamming around one day, I thought to myself: I know some wide-stretch E minor licks on the high E string that start on the E note at the 12th fret and also use the 19th fret. Why don't I try moving one of these fingering pattern ideas across each string until I finish up on the E note at the 19th fret on the A string? **FIGURE 9** shows me applying this concept to the lick we looked at in **FIGURE 8**.

Since the fingering pattern in **FIGURE 9** is exactly the same on each string, a lot of guys call this kind of thing a symmetrical run. It's simple, but cool. I honestly have no idea what the hell scales this run is based on because I'm not a cat that's heavy on theory. All I know is that it sounds awkwardly cool in the key of E minor, and that's all that matters. Listen closely and let your ears decide what notes are right or wrong. Anyway, because this idea worked, I got into futzing around with symmetrical runs in a major way.

Another example of a wide-stretch, symmetrical run in E minor is one I do near the start of my "Cowboys from Hell" solo. **FIGURE 10** shows a similar run. Coming up with this ascending passage was really simple: I was messing around with a wide-stretch lick on the low E string (indicated as the "initial lick" in **FIGURE 10**) and thought, What would it sound like if I took this pattern right across the neck and end up on the high E string. I tried it, and it sounded cool as shit, and so I used it

FIGURE 7

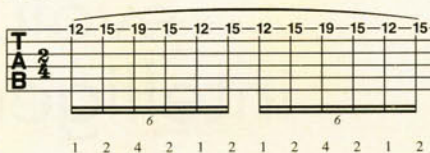


FIGURE 8

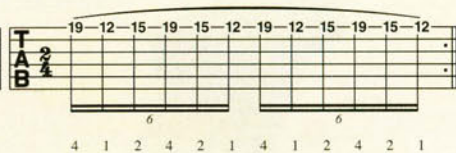


FIGURE 9

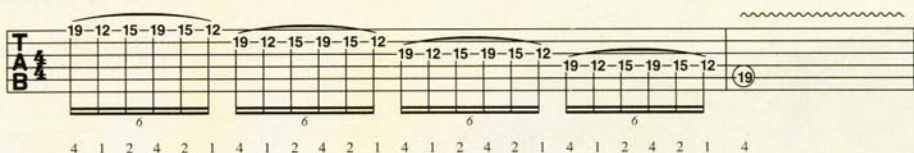
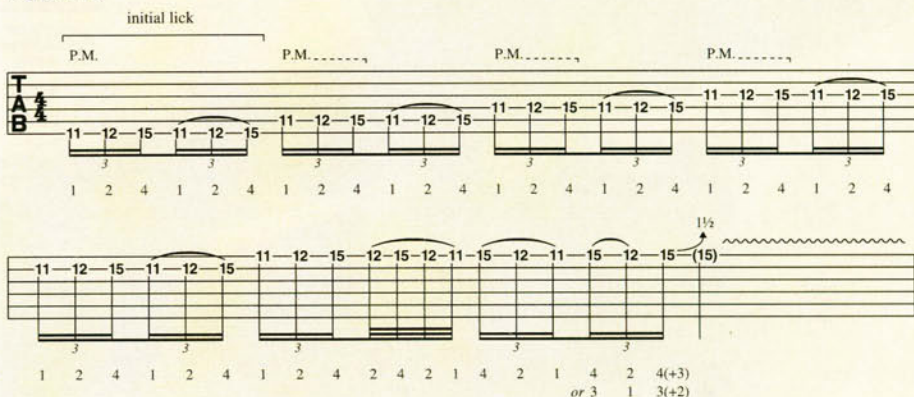


FIGURE 10



in my "Cowboys from Hell" solo. Once again, I have absolutely no clue what's happening, scale-wise: to me it's just a ripping E minor run that works!

Try creating some wide-stretch symmetrical runs of your own, and never be afraid to try something out. Just go for it, dude. Hell, if what you come up with sucks, just C-section it and move onto something else. I know the idea behind these runs is simple, but who gives a shit. As we've just seen in **FIGURES 9** and **10**, the results can sound bad-assed!



The Importance of Your Pinkie

★ If you're not used to using your pinkie a lot or doing these kind of wide-stretch runs, then please do yourself a favor and always warm up your fingers before you go for broke. If you don't, you could tool your hands off. And that would suck big time!

NATURAL HARMONICS

★ There are a number of different ways you can make harmonics happen. You can induce 'em with your pick [*pinch harmonics*], you can tap 'em like Eddie Van Halen sometimes does [*tap or touch harmonics*] or you can get 'em by lightly resting one of your fret-hand fingers on a string and then picking it. The last type are called *natural harmonics* [N.H.], and they're the suckers we're gonna be dicking with.

How

★ Natural harmonics aren't hard to play, especially at the 12th fret. All you do is lightly rest one of your fret-hand fingers on a string directly above that fret and then pick the string. Don't press the string down to the fret, though, or it won't work, dad! When



A full-page advertisement for George Lynch's signature gear. George Lynch is the central figure, standing in a dark, arched stone tunnel. He is wearing a black t-shirt with a skull graphic, black pants with a large circular cutout, and a necklace with a tag. He holds a red ESP Super V electric guitar. Behind him are several large, black Randall amplifier cabinets, each featuring a Randall logo. The lighting is dramatic, highlighting the textures of the stone and the gear.

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you do this right, you'll hear a bell-like note that's exactly one octave higher than the open-string note. To help make harmonics easier to get, use your lead (bridge) pickup and a lot of gain. When I first started experimenting with harmonics, I'd sometimes hook up two distortion boxes just to get my strings "frying," which helped bring out the harmonics. Also, once you've chimed the harmonic, it's not necessary to leave your finger on the string. In fact, if you let go of the string immediately after you pick it the harmonic will ring longer because your finger isn't dampening the string's vibration.

Where

★ You can also get harmonics happening above other frets, like the seventh, fifth and fourth. Some players seem to think that these are the only points where harmonics happen, but there are actually a bunch of different harmonics at various points on a string. Check this out and you'll hear what I'm talking about: rest your fret-hand bird (middle) finger lightly on your fat E string directly over the highest fret. Then start chugging out eighth notes on that string with your pick. While you're doing that, keep your fret-hand

FIGURE 11 "Heresy" intro

♩ = 170
N.H.
(8va)

pitch: E G# B D E G#

*Note: fractions have been used to closely approximate the position of the natural harmonics in relation to the frets.

FIGURE 12 "Mouth for War" verse riff

♩ = 160

E5 Bb5 B5 C5 A5 Bb5 G5 A5 F#5

P.M. P.M. P.M. P.M. P.M. P.M. P.M.

finger resting lightly on the string and start moving it slowly toward the nut. You should hear a shit-load of different harmonics all over the string.

Some of my favorite harmonics are

located between frets. There are two really cool ones between the second and third frets: one is about a quarter of the way between the second and third frets, and the other is at about

I see you here at the beach a lot.

Oh, I love the ocean.

ELEMENT

So do I, but I also like to ski in the mountains, camp in the desert and take road trips.

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H

three quarters the way between them. They're pretty hard to get, so once you find them, make a visual/mental note of exactly where they are.

I use some pretty radical natural harmonics at the beginning of "Heresy" (*Cowboys from Hell*). **FIGURE 11** shows the riff I'm talking about, and as you can see, it uses harmonics on the low E string. The best way to make sure you're playing this right is to listen to the record real carefully and then find the exact spots where all the harmonics are. Use your ears and your eyes, man.

To Bar or Not to Bar

★ A lot of guitarists tend to only use harmonics when they want to make weird noises with their whammy bars. That's cool but, as **FIGURE 11** shows, you don't need a tremolo arm to make harmonics wail. Two of my favorite players, Edward Van Halen and Randy Rhoads, both did some real happening things with harmonics without reaching for their bars. **FIGURE 12** shows the verse riff of "Mouth for War" (*Vulgar Display of Power*), in the fourth bar of which I play a simple little fill using harmonics a quarter of the way between the second and third frets on the G and B strings to create a high-

pitched percussive sound that gives the riff an extra dimension. And, once again, no whammy shit is going on.

Harmonic Screams

★ I'm gonna light you up on how to do "harmonic squeals" (a.k.a. "harmonic screams"), like the ones at the end of "Cemetery Gates" (*Cowboys from Hell*). To start with, you need a whammy bar, so if your ax doesn't have one, then you're gonna have to sit this lesson out. Also, just so you know, we're gonna be doing some pretty brutal dives that will definitely knock a non-locking tremolo system way out of tune. So a locking one, like a Floyd Rose-type, is kind of essential.

In case you're not exactly sure what I mean by a harmonic squeal, there's a long, slow one in "This Love" (*Vulgar Display of Power*) starting at 6:21 on the CD and continuing to the very end of the track. You can also hear me doing a bunch of them in "Cemetery Gates," between 6:14 and the end, where I imitate Phil Anselmo's screams. I love that sort of vocal stuff, but there's no way in hell I can do it; I don't have that kinda range! Harmonic screams are my way of "singing out," using my guitar instead of my throat. That's why I

really dig this technique.

To make harmonics scream, I first dump my Floyd Rose real quick, hit a harmonic with my left hand while the string is still flapping, and then use the bar to pull it up to the pitch I wanna hit. If this sounds kind of complex to you, don't freak; it's actually a pretty simple thing to do once you've got the technique down.

So let's learn how to do a real basic harmonic scream in "slow motion" by breaking the idea down into four easy steps. Let's use the harmonic that's directly above the fifth fret on the G string ('cause it's a pretty easy one to nail) and make it "scream" up to its original pitch of G. First, dial up a distorted tone (remember, gain helps harmonics happen) and switch to your lead (bridge) pickup.

• **STEP 1:** Position your fret hand so you're ready to hit the fifth-fret harmonic on the G string with your bird (middle) finger. Then mute the high E and B strings with your fret-hand index finger, and the low E, A and D strings with your thumb by wrapping it around the top side of the neck.

• **STEP 2:** Flick the G string with your bird finger and dump the bar down to the pitch you want the scream to start at. You can take the bar down as little



**IF YOU
WANNA GET
OUT OF A
RUT BAD
ENOUGH,
YOU WILL.
BUT IT'S UP
TO YOU."**



EX model shown. ©2006 American Honda Motor Co., Inc.

or as far as you want; just don't take it down too far, or the string will die of shock and the harmonic won't happen.

• **STEP 3:** As soon as the bar is dumped, sound the harmonic by lightly tapping the G string directly above the fifth fret with your bird finger. When doing this, make sure you're still keeping the other strings quiet with your thumb and index finger.

• **STEP 4:** As soon as you've hit the harmonic, release pressure on the bar and let the G string return back up to pitch. As long as you've sounded the harmonic properly, it'll "scream" up to G (as shown in **FIGURE 13**).

The first few times you do this you're gonna hear the open G string "growl" before the scream starts happening. This is just because you're



doing everything in slow motion. But once you've gotten the technique down, you won't hear the growl because you'll be doing the first three steps so quickly you won't notice it. If it takes you some time to get these squeals happening, don't skid. It took me a while.

Work on this technique until you can nail **FIGURE 13** no problem, then move onto **FIGURE 14**. This one stays on the G string but has you "screaming" a bunch of different harmonics up to pitch. The last one can be a bitch to nail, but stick with it 'cause it sounds real cool when you nail it. Once you get this one down, try doing the same thing on the other five strings.

CHROMATIC RUNS A Game with No Rules

★ Chromatic runs are a great way to add aggression to your riffs. In case you don't know what "chromatic" means, let me explain: it means every note! So to play chromatically all you

Tune down one whole step (low to high: D G C F A D) for **FIGURES 13 and 14**.

FIGURE 13

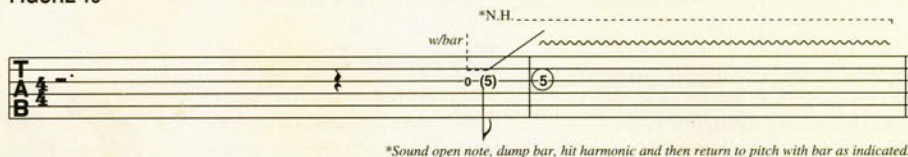


FIGURE 14



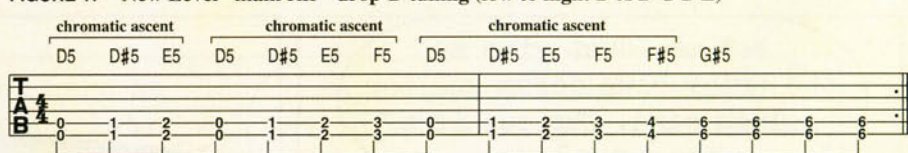
FIGURE 15



FIGURE 16



FIGURE 17 "New Level" main riff drop-D tuning (low to high: D A D G B E)



do is move up and down a string one fret at a time. Simple shit, huh? I dig chromatic passages 'cause they can add mood and aggression to a riff.

If you've never dicked around with this idea, check this out. Say you have a riff like **FIGURE 15**. Instead of just going from E5 to G5 and then back to E5 as shown, try moving between them chromatically, as demonstrated in **FIGURE 16**. You can do this between any chords; it just depends on what you want to create. It's a simple idea, but it kicks ass. Scope it out and then take it further.

Let the Music Do the Talking

★ A good example of a riff that's heavily based on chromatic movement is the main riff in "A New Level" (Vulgar Display of Power) (**FIGURE 17**), which is played in drop-D tuning (low to high: D A D G B E). Here are a couple more riffs that also involve chromatic shit: **FIGURE 18** is the pre-chorus of "Cowboys from Hell," and **FIGURE 19** is the first bridge riff from "This Love."



IF I KNEW
A LICK FOR
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CAN'T EVEN
IMAGINE
HOW MUCH
EXTRA
KNOWLEDGE
I'D HAVE."

MAJOR AND MINOR DIADS

★ A diad is a two-note chord, usually a power chord, which can add extra color and dimension to your playing. The most common diad in metal is the root/fifth, but other types exist. For example, I play a tension-building root/flat-fifth diad in the intro to "Rise" (Vulgar Display of Power), using the shape shown in **FIGURE 20**.

The root/third diad is another one worth checking out, so let's get to it. There are two kinds of root/third diads—major and minor—and both sound cool when played with a ton of gain. **FIGURE 21** shows a moveable root/major-third shape, with the root note on the low E string, and **FIGURE 22** illustrates one with the root note on the A string. **FIGURES 23 and 24** show moveable root/minor-third diad shapes. I've been into these two power chords for a while. One day I was dicking around, playing some single-note shit, and I decided to see what it would sound

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like if I played harmony with myself by adding a third to each note on the next higher string.

Which One's Best?

★ I don't follow any rules when it comes to using diads; I just go with the one that sounds best. It's always worth spending that extra second to see if the minor third sounds better than the major third, or just go diminished (as in **FIGURE 20**) and really stretch shit out. For the demonic stuff, the minor wins almost every time, but I always run through all my options before going with it. Sometimes it's cool to play major third and minor



third diads back to back, or a minor third followed by a root/fifth power chord—whatever combo sounds good.

To give you an idea of how cool diads can be, let's get into a couple of riffs that use 'em. **FIGURE 25** shows the chorus of "This Love," in which I employ the minor-third shape. Compare it to **FIGURE 26**, which is the same riff but with root/fifth power chords substituted for the minor third diads in the second bar. As you can hear, **FIGURE 25** sounds a lot darker and more menacing. The beginning of "Regular People (Conceit)" (*Vulgar Display of Power*) (**FIGURE 27**) mixes up regular root/fifth power chords with the major diad shape shown in **FIGURE 21**.

RUT BUSTIN'

★ Whenever you feel like you're stuck in a playing rut, always try to remember these two things: One, you ain't the only player that gets hit with this shit; we all go through it from time to time. And two, you're not always gonna be stuck there, so don't freak out. The only way that'll happen is if you let it. So, don't get bummed out and go, "Fuck it, I quit!" That's a dumb-assed, loser attitude. Instead, get to work, man. If you wanna get out of a rut bad enough, you will. But it's up to you. No one else is ever gonna do it for you.

A Simple Solution

★ When you find yourself playing the same old shit over and over,

FIGURE 18 "Cowboys From Hell" pre-chorus

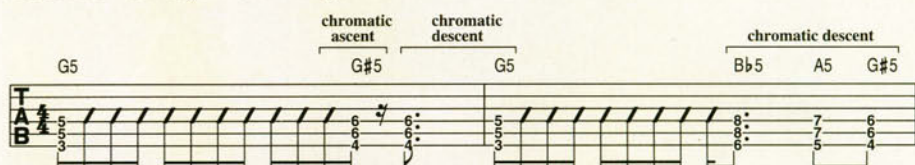


FIGURE 19 "This Love" bridge riff

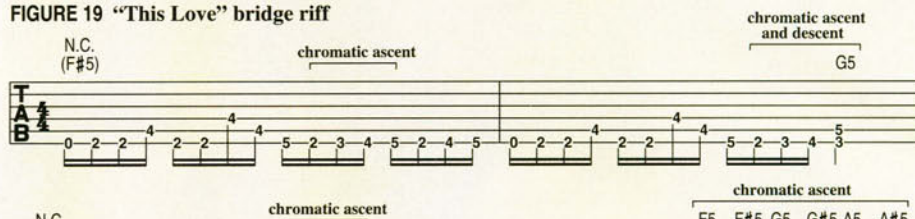


FIGURE 20

root/flat-fifth diad



● = root
● = flat fifth

FIGURE 21

root/major third diad



● = root
● = major third

FIGURE 22

root/major third diad



● = root
● = major third

FIGURE 23

root/minor third diad



● = root
● = minor third

FIGURE 24

root/minor-third diad



● = root
● = minor third

FIGURE 25 "This Love" chorus



FIGURE 26



FIGURE 27 "Regular People Conceit" intro



take a close look at what you're playing; find out what you keep repeating and say, "Okay, I won't do that anymore." At that point, stop doing it and try something else instead. I'm not saying you should just give up on your old licks. Just let them rest and make it your goal to try new things and grow. If you make a determined effort to do this, it'll lead to new ideas and a way out of that rut.

Fatherly Advice

★ One day, back when I was learning to play guitar, I was stompin' around the house, all pissed off because my playing was in a bit of a rut. My dad, who's a great guitarist, said something that I've always remembered. He said, "Well, son, if you decided to learn just one new lick a day, how many would you have at the



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end of the year?" Think about it, man! The possibilities are staggering. Shit, if I knew a lick for every beer I've had, I can't even imagine how much extra knowledge I'd have.

The Importance of Others

★ To me, a surefire way to get into a rut is to sit around playing by yourself all the time. You've gotta get out there and jam, man! You don't have to necessarily be in a band; all you've gotta have are a couple of buds who play. They don't have to be guitarists either; jamming with a bassist or a drummer is cool. I was real lucky to grow up with a brother that kicks ass on drums. Vinnie and I used to play together all the time, and doing that really helped me develop as a guitarist.

FIGURE 28

♩ = 70

A7 Bm7 A#5 A5 A7 G#7 G7

w/light dist.

* = downstroke V = upstroke

Jamming with other people creates energy and excitement. You can feed off that, and it will help push you to do things you'd never dream of doing by yourself. I love jamming

with my band because the guys inspire me every time. We all get off on each other's playing. Also, whenever I do something that one of 'em likes, he'll tell me. Hearing that sort of thing definitely boosts your self-confidence. If you play something great in your bedroom, no one's ever gonna say shit about it, because no one else heard it.

Be Yourself, By Yourself

★ If you have no buds to jam with, you can always record a rhythm part yourself and then wait a lead over it. I used to do that all the time. All you need is a boom box with a built-in condenser mic: record your rhythm on there and then play it back. Don't always solo over the same sort of stuff, though, or you could fall into a rut. Whenever I would get tired of soloing over heavy riffs in E, I'd come up with a rhythm part that was in a different key and had a completely different feel to it. Then I'd record it and let it take my lead work to a new place. Sometimes a change of mood and place can help you find fresh ideas, and this is one way of doing that. The laid-back, bluesy, B minor rhythm shown in **FIGURE 28** is a good example of what I'm talking about here.

This Sucks? Not!

★ Finally, even when you find yourself trapped in the deepest rut you've ever known, don't ever forget just how fuckin' good the guitar sounds. Sometimes, because you've been playing so much, it's real easy to take the thing for granted. Never let this happen, dad! The next time you think, Oh shit, this sucks, slow down a little bit, take a step back and then take a closer look at things. Whenever I get down on my playing, I just bend a note, shake it and listen! What I hear sounds so great that it makes me realize that even a rut doesn't suck! The guitar is a killer-sounding instrument, man. That's why we play it! So the next time you're in a rut, just think of me. You'll be out in no time.



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DEAR DIME

CHOICE PICKS FROM THE "FEEDBACK SACK," DIMEBAG'S MONTHLY REPLIES TO READERS' QUESTIONS.

Like you, I'm a spazzer who can't sit down for shit and teach myself scales and things—I just like to jam! Are there any tricks of the trade you know that could give me some new lead ideas?

—Wayne "Farm Boy" Farmer
Copperas Cove, TX

One word, Farm Boy: *chromatics*. I think a lot of people are real intrigued by all those different modes and shit, whereas I'm more inclined to take a

lick and try moving it up or down the neck chromatically (one fret at a time). It's the simplest thing in the world to do, and it can sound killer.

For starters, burn a lick like the simple A minor pentatonic one shown in the first bar of **FIGURE 1**. Then, start moving it, chromatically, up the fretboard (toward the bridge), like in bars 2 and 3. Moving a lick chromatically down the neck (toward the nut) works real well, too. Moving a

FIGURE 1

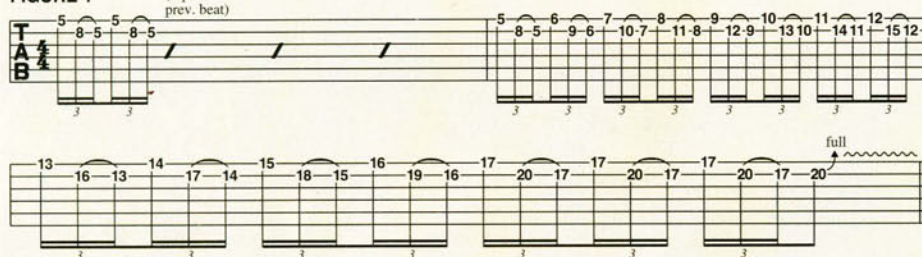


FIGURE 2 "Shedding Skin"

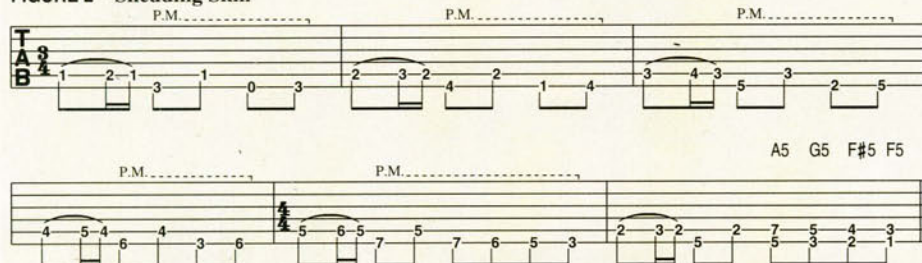


FIGURE 3 "25 years"

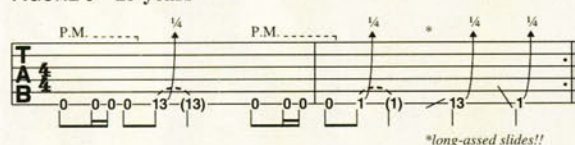
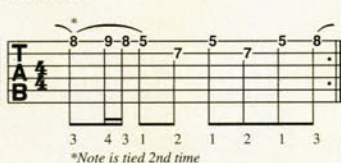


FIGURE 4



riff chromatically can also add tension to a song. I do this sometimes, like in the middle of "Shedding Skin" (**FIGURE 2**).

Some of your baddest riffs, like the one at the end of "25 Years" [Far Beyond Driven], feature some real radical note slides up and down the neck. How do you play long-assed slides so accurately?

—Billy Johnson
St. Louis, MO

The riff you're talking about is shown in **FIGURE 3**. When you're playing real long slides, you've gotta ease your fretboard hand off the strings a tad and let them slide under your fingers. If you press too hard on the strings when you're sliding up or down the neck, it probably won't come out right.

It's also important to remember this: the destination is the thing. It doesn't really matter how you get there or where you start the slide; the trick is knowing where to stop and making sure you don't get there too early or too late. So keep your left hand loose, use your ears and eyes, and with a bit of practice, you'll be nailing long-assed slides every time.

Do you use your pinkie a lot? I haven't been playing too long, and whenever I use mine, the tip of it hurts like hell.

—Scott Schulze
Silverdale, WA

I'd definitely advise you to use your pinkie, bro. I use mine all the time. You need it for stretch licks, and it comes in real handy when you're jamming out riffs on the low E and A strings, like the "Shedding Skin" riff we checked out in **FIGURE 2**. Even the A minor blues lick shown in **FIGURE 4** would be pretty tough to play without using your pinkie. Using your little finger definitely opens up the neck some more, so why limit yourself?

Sometimes you use drop-D tuning, like in "Primal Concrete Sledge," and other times you drop the whole guitar down a tone, like in "Walk" and "I'm Broken." What are the advantages of each tuning?

—Patrick Kerrigan
County Meath, Ireland

Good question! For a start, both tunings sound heavier than regular tuning 'cause your low E string is down to D. The big advantage of drop-D tuning [low to high: D A D G B E] is you can play root-fifth power chords with just one finger, which means you can slam the strings harder when playing live. Also, if you play your stuff on a guitar tuned to drop-D the way you'd play it on a guitar in standard tuning, you just might come up with some cool-sounding riffs. That's how I wrote the riff to "Medicine Man" (*Cowboys from Hell*), shown in **FIGURE 5**. I was dicking around on a drop-D-tuned guitar, playing a fingering pattern (**FIGURE 6**) that I knew worked on a standard-tuned guitar, and I came up with the riff.

The advantage of dropping all the strings down a whole step [low to high: D G C F A D] is that they get real loose and have a cool spongy feel. This means you can do some really big-assed bends (like the ones between 3:09 and 3:13 of my "Walk" solo) and get some killer wide vibrato. For this tuning, I use heavier-gauge strings for my low E, A and D strings, but they still feel a little loose, because they're tuned so low.

FIGURE 5 "Medicine Man" main riff

drop-D tuning (low to high: D A D G B E).

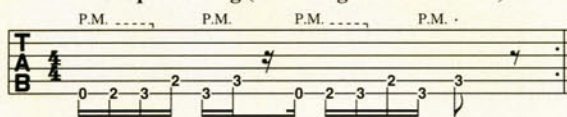


FIGURE 6



How about some advice on getting a ripping sound like yours? I'd also like to know exactly what pickups, strings, amps, pedals and rack gear you use.

—Matt Leone
Syracuse, NY

I'm more than happy to let everybody know exactly what I've got going in my rig, but I'm not gonna tell you how I've got it wired up! The order in which you put your shit in line definitely makes a big difference in the sound, and that's something you should dick around with for yourself. For example, if you run your wah after a distortion or EQ pedal, it won't be as ferocious or effective. It also makes a big difference which effects you place in front of your amp and which ones you put in your amp's effect loop. I suggest you take some time and try to wire up your shit in all the ways you can think of until you get the tone you dig best.

I also recommend that you mess

with different forms of gain. There are very few amps that can get as distorted as you want 'em to be by themselves, so you've usually gotta heat 'em up a little bit with a pedal of some kind. You don't have to use a distortion unit either; anything that can give you more gain—a graphic EQ or a boost pedal—will work.

For example, I get some of my gain from a little blue MXR six-band graphic EQ pedal I got from a pawnshop. The cool thing about using a graphic EQ as a form of gain is that you can choose which frequencies to crunch by pushing those EQ bands up a little more. A distortion or overdrive box tends to affect the overall tone, which is why I prefer to use gain units, like the EQ pedal. Altogether, I run three types of gain before I even hit the amp: a hot pickup (a Bill Lawrence XL500 humbucker lead), my MXR six-band graphic EQ and a Furman PQ-4 parametric equalizer, which I use for EQ and gain. Because I've got all

“BEING IN A BAND IS LIKE BEING MARRIED—EXCEPT YOU’VE GOT MORE THAN ONE WIFE.”



FIGURE 7

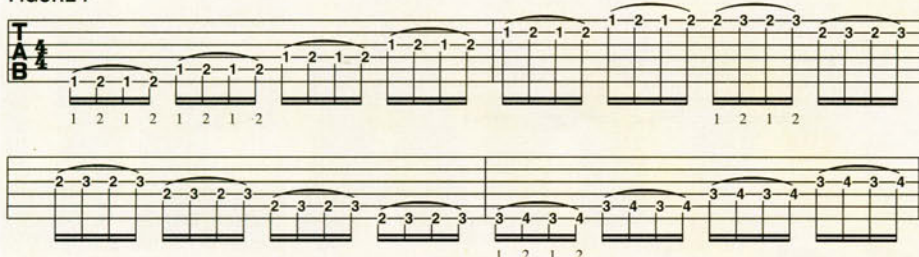


FIGURE 8



FIGURE 9



FIGURE 10



this gain going on, my Rocktron Guitar Silencer is very important to me. I've gotta have something that'll shut my shit down as soon as I stop playing or there's too much hiss and uncontrollable feedback.

In addition to the stuff I've already mentioned, I use modified Dean ML guitars, Randall Century 200 125-watt solid-state heads, Randall [412JB] straight 4x12 cabinets loaded with 80-watt Jaguar speakers for my dirty sound and Randall [412CB] straight 4x12 cabinets loaded with 70-watt Celestion speakers for my clean sound. My strings are DR; for regular and drop-D tunings, I use gauges [high to low] .009, .011, .016, .026, .036 and .046, and for tunings down a whole step I used gauges [high to low] .009, .011, .016, .028, .038 and .050. My pedals are an MXR Flanger/Doubler rack unit, two DigiTech Whammy Pedals—one onstage, one off—and a Vox wah. I also use a Yamaha SPX 90 digital multi-effect and a Korg G3 guitar processor for my clean sound.

Just keep in mind that, even if you get all the gear I use and wire it up the same way I do, it won't be my sound exactly. The bottom line is this: try to emulate your favorite player's sound only as a basis to help you find your own tone. And don't be afraid to experiment with different amps, pickups, effects, wirings, axes and so on. Try anything and everything, and get your rig set up the way you want you to sound.



After listening to "This Love," I'm curious how you control such wide bends. I tried to figure it out but was unsuccessful.

—Jake Kouns
Centerville, VA

To be accurate when you're doing big-assed string bends like the ones in "This Love," you've gotta let your ears guide you, man. It's all a matter of pitch. You can also get more control over your bending by using more than one finger to do the bend. For example, when I bend a note with my little finger, I help it out with my other four fingers. The guys at *Guitar World* tell me that the correct term for this technique is *reinforced bending*.

I was wondering if there is any type of warm-up exercise you perform before playing, and is there anything you do before a show to get yourself pumped up? I have this problem of getting too tense and not being able to relax onstage.

—Frank Corenz
Melrose Place, IL

I've been performing my warm-up routine since I was real young, and it's where I got a lot of my trilling [hammer-on and pull-off] chops. Before I play, I combine symmetrical trills with chromatics: I start off playing a one-fret trill between the first and second frets on the low E string with my index and middle fingers (FIGURE 7) and then take the trill across each of the strings in turn, from low to high. When I get to the high E string, I scoot up one fret and then do the exact same thing back across the strings, from high to low. I'll continue to do this all the way up the neck until I get to about the 15th fret. By this time I'll be feeling a pretty good burn in the back of my left hand, so I'll shake it out and get some blood flowing to my fingers. Then I'll do the same exact thing between my index and ring fingers (FIGURE 8) and then again between my index finger and pinkie (FIGURE 9). By the time I've done all this, my left hand is real loose.

To get my right hand happening, I'll play along with whatever is playing on the dressing room stereo, chugging out eighth notes [two evenly-spaced notes per beat] on my low E string with consecutive downstrokes. If the tempo is too slow, I'll play double-time against it by picking 16th notes [four notes per beat]. Once my right arm starts to hurt, I'll do some double-picking [alternate-picking] shit. FIGURE 10 shows a simple exercise I use that alternates between downstrokes and alternate picking. I'll play this pattern over and over, until I feel a burn in my picking arm. Then I'll stop, shake out my right arm, rest for a second and then do it again. Man, after you do this a couple of times, it feels like you've been playing for an hour!

Once I've done all this, I play some licks and riffs to get my right and left hands locked in together. Then I'm ready to go.

As for getting relaxed before going onstage: once I've done my playing warm-up, I stretch my body out and get my blood flowing. Then, I just go out there and attack, man! I know a lot of people skitz out when they have to play in front of an audience, and to me that's a waste of energy. What I do is channel all that nervous energy into my jam. If you play aggressive stuff, like we do, it's pretty easy to do that. So, don't go out there and just pitter about. Stomp some ass, motherfucker!

How does Pantera make it work as a band on- and offstage?

—Jim Hagerman
Warenton, VA

A band is basically just like a family—you gotta make space for each other and understand and respect what the other guys are into, 'cause we're not all exactly the same, y'know? Probably the most important thing of all, though, is this: you've all gotta have an honest love for what you're doing if you want it to happen. But if everyone in the band doesn't share the same vision to start with, then you'll probably have problems down the road, because your goals are gonna be different.

The way it works with us is that each person kinda plays a different role within the band. It wasn't planned out, though. Nobody said, "Okay, I'm gonna be the business man, you be the mediator, you be the whatever." That's just the way it worked out with us. We always try to help each other rather than go against each other. I guess you could say that being in a band is kind of like being married, except you've got more than one wife!

Do you have any tips on getting a record deal or making it in the business?

—Jason Tournant
Corinth, NY

Two words, man: *time* and *endurance*. That's what it takes to get anywhere in this business. Pantera were jamming together for eight or nine years before we got signed, so hang tough and give your shit to as many people as you can. The main thing is to have your own style, and that kind of thing doesn't happen overnight. Hell, it took us nearly eight years to find ourselves and get our "Cowboys from Hell" identity together. It is possible to get a deal though, I swear. I'm living proof!



Could you please talk about harmony solos, like the one in "Hollow" [Vulgar Display of Power]? Harmony solos kick ass, and I don't know how to figure them out.

—Lance Fanguy
Houma, IL

Jacking around with a tape machine and trying to come up with harmony leads opened up a new world for me when I was growing up. I'd record a single-note line, like the simple A minor line shown in **FIGURE 11**, then play it back and work out the harmony to it. You don't have to have a fancy-

assed four-track machine to do this either; a shitty old boom box with a built-in condenser mic will work just fine. Hell, that's how I used to do it! Also, because I didn't have a drum machine to keep time, I'd just record my foot tapping on the floor so that I'd have something to cue me when I was listening to playback.

When I'm working out a harmony part, instead of trying to use theory, I usually start off by playing the exact same lick three frets [a *minor third*] higher up the neck. When you do this, most of the harmony notes you'll play will work, but there are typically two or three notes that will sound wrong. Fixing those notes is easy: scoot each one of those bad boys one fret higher up the neck. [This will make the harmony note a *major third* (two whole steps) higher than the original melody note]. See how that sounds. Then, if some of the notes still bug you,

try moving 'em somewhere else until it all sounds good to you. There are a bunch of different intervals that can sound good, depending on what you're looking for. Like I always say, rely on your ears!

To show you what I mean, let's use this approach to suss out a harmony line to **FIGURE 11**. First, get your foot tapping and record the run. (Here's a useful tip: Give yourself a "one, two, three, four" count-in with your foot before you start playing. This will serve as a cue when you listen to the lick on playback.) After you record the count and the line, rewind the tape and see what it sounds like when you double it with the exact same lick played three frets higher, as in **FIGURE 12**. To my ears, the harmonies to the first, third, fifth and seventh notes in the run sound cool, and the ones to the second, fourth, sixth and eighth notes [marked with an X in **FIGURE 12**] don't. So let's scoot those four bad harmony notes in **FIGURE 12** up a fret and try again (see **FIGURE 13**). Now the whole thing sounds right. Geddit? Once again, it's simple shit that works.

FIGURE 14 is the first two bars of the main lead guitar part that opens up "Hollow" and **FIGURE 15** is the accompanying harmony line. Before you check out **FIGURE 15**, though, see if you can work out the harmony to **FIGURE 14** using the ideas we just talked about.

FIGURE 11



FIGURE 12

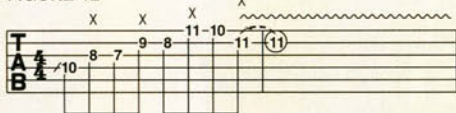


FIGURE 13

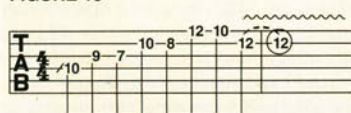
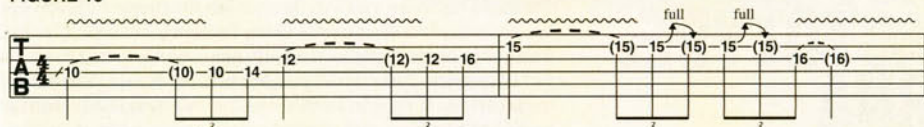


FIGURE 14 "Hollow"



FIGURE 15





FAN CLUB

RANDY RHOADS' LONG-LOST CUSTOM JACKSON GUITAR IS DISCOVERED IN THE COLLECTION OF A NUMBER-ONE ADMIRER. SEAN CLEGG TELLS HOW HE CAME TO OWN THE LEGENDARY VIRTUOSO'S THIRD—AND LAST—HAND-BUILT PROTOTYPE. BY ALAN DI PERNA

S EAN MICHAEL CLEGG can remember the day, back in 1984, when his custom Jackson Randy Rhoads model guitar was first placed in his hands. "I felt like a warrior who found his magic sword," says the guitarist. "It was my dream ax."

The guitar was made for Randy Rhoads in the early Eighties by California luthier Grover Jackson, but Rhoads died before he could claim it, his life cut prematurely short on a Florida airstrip, in transit to a gig with Ozzy Osbourne, on March 19, 1982. By a circuitous karmic route, however, the instrument found its way to one of Randy's number-one fans. Sean Clegg is a California guitarist who shreds with the prog-metal band Accomplice. Randy Rhoads was a huge influence on him, and so owning a guitar that was actually designed by Rhoads and hand built for the legendary virtuoso has been a life-defining high for Clegg. "I always felt in my heart like that guitar came to the right place," he says, "and that I was going to really do something with it."

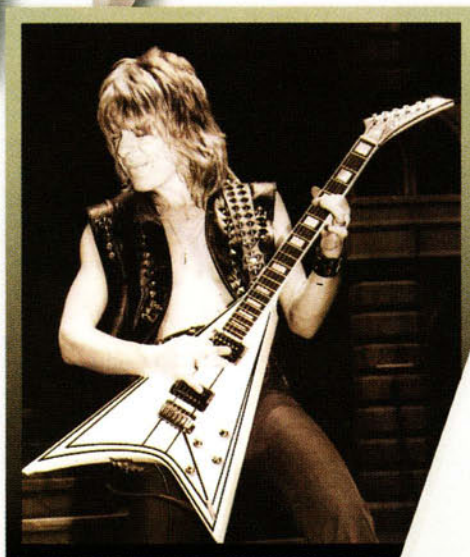
The story of the white guitar, and how it came into Clegg's possession, is rich in both comedic and tragic overtones: a series of blunders and tactical errors seasoned by the specter of untimely death. When Rhoads and Grover Jackson teamed

“
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up in the early Eighties, both were at the top of their respective games: Rhoads was a hot young gun whose blazing fretwork on Ozzy Osbourne's *Blizzard of Ozz* and *Diary of a Madman* was attracting major notice; Grover was an up-and-coming luthier with Charvel Guitars. What brought them together was Rhoads' idea for a guitar shaped like an asymmetrical Flying V. The instrument that they designed together was a milestone in the development of the "pointy guitar" aesthetic that has ruled the metal firmament ever since. It was also the instrument that inspired Grover to strike out on his own and form Jackson Guitars.

"Randy really wanted to move away from the standard Flying V shape and accentuate this shark-fin design," Clegg explains. The design was based on the Concorde supersonic passenger aircraft, and the guitar was originally to be called the Jackson Concorde. "But when Randy died, it became the Randy Rhoads model."

The guitar's design evolved gradually. Jackson made two V-shaped prototypes for Rhoads to test while on tour with



Ozzy in 1982. He also cut the basic parts for a third guitar but didn't assemble them; he was waiting for Rhoads to come off tour to him give feedback about tone and playability, vital details that would help Jackson fine tune the instrument.

But of course, Rhoads did not return from the tour. Grief stricken, Jackson put away the unfinished pieces of the third guitar. There they lay until late 1983, when Jackson Guitars began preparing for its first NAMM Show appearance, in January 1984. Grover Jackson assembled and completed the third Rhoads guitar, intending to use it as a display piece at the Anaheim, California, expo. Jackson was a hot new brand in those halcyon days of poodle cuts and spandex, and the company's NAMM booth was mobbed. In the excitement and confusion, a hapless assistant made a major error: he sold the guitar to a passing NAMM attendee, not realizing it was a one-of-kind prototype that Rhoads himself had helped to design—a piece of heavy metal history, gone for the price of an ordinary production-model guitar.

"A few hours later, Grover's going, 'Where's Randy's guitar? Where's Randy's guitar?'" says Clegg, who heard the story from Jackson. "Grover had a total freak-out panic attack."

The lucky purchaser was a guy named Mike. Neither Jackson nor Clegg know his last name. Apparently, Mike didn't realize what he had: a few months after the NAMM show, he traded the guitar to a music store in Long Beach, California, for some far more ordinary gear. Young Sean Clegg was working at the shop as a guitar teacher, valued for his knowledge of Randy Rhoads riffs. When Mike presented the guitar, Clegg's eyes nearly popped out of his head. He knew immediately that he had to own it.

"We gave the guy a Neal Schon model Aria Pro II guitar, a Roland Jazz Chorus amp, some cords and whatever other small accessories he wanted, in exchange for the Randy guitar. It added up to a couple thousand dollars retail." It was, however, more than Clegg could afford. Fortunately, his employer was looking out for

him. "I was 17 years old, and my boss was sort of a father figure and mentor to me. He and my mother pitched in and helped me get the guitar." Clegg's boss let him work off his repayment, and the young guitarist saved up to pay back his mother. Within a year, Clegg had repaid the debts and was putting the guitar to use regularly. "I was already playing in local bands at the time, so for my first 10 years with the guitar I was just shredding on it constantly."

These days Clegg holds the guitar in reserve for studio work, such as Accomplice's new album, *She's on Fire* (Sonicvibe Records), their third to date. He wants to shield the one-of-a-kind instrument from the hazards of live gigging. "It's different from any Randy Rhoads production model," he says. "This is a guitar that was handmade by Grover Jackson using the finest woods available. There's just such gorgeous sculpting around the edges. The way the body is sculpted to meet the neck is so artistic and beautiful. You have to hold the guitar in order to appreciate the level of craftsmanship that went into it. If you're a player, you'll understand."

In fact, the guitar is such an early prototype that the Jackson logo on the headstock was hand drawn by Grover himself. "There were no decals or anything," says Clegg. "And, of course, there's no serial number on the guitar."

The guitar boasts a neck-through design built from a five-ply block of choice maple with solid mahogany body wings. Clegg reasons that Rhoads wanted the guitar to emulate his cream-colored Les Paul. "Certainly, that's the guitar he loved. And of course, Les Pauls are famous for having all that mahogany and being so heavy; that's where the Les Paul sustain and sound come from. I've always thought of my guitar as a Les Paul with wings. Tonally, that's what it's like."

While production Randy Rhoads models came equipped with a tremolo tailpiece, Clegg's custom guitar is unique for having a Les Paul-style stop tailpiece. The strings pass through the body and are drawn over the bridge at a sharp angle. "That certainly adds to the crunchy sustain factor that this guitar has," says Clegg. "The more angle you can have on the bridge, the more tension pushing down, the more the guitar's gonna sing."

The hardware is one-of-a-kind as well. "All the Jacksons you see in production have a lot of plastic on them," says Clegg: "Plastic knobs, plastic pickguard... But on this guitar the pickguard, and everything else, is solid brass. Grover told me he had a metalworker somewhere in Fullerton [California] cut it by hand."

The fingerboard is solid ebony with triangular "shark-fin" inlays, and the original jumbo frets still intact. "Changing the frets would mean removing the binding, which would be a shame," says Clegg. "It's a really nice, aged, yellow binding."

The headstock is in the classic "hockey stick" shape so iconic to Eighties metal. Clegg adds that it "has a very severe tilt to it—more severe than on any guitar previously made—which again increases sustain and tone."

Over the past 20 years, the instrument's Seymour Duncan Custom Distortion pickups have acquired a mellow tone that Clegg finds useful in a variety of musical contexts. "It's an interesting, cleaner crunchy sound," he says. "You have to hyperdistort an amp to get heavy metal tones out of it, but it's a wonderful-sounding guitar. I used it for a few rhythms on the new Accomplice album and, especially, some leads. It's on 'Last Hurrah,' the instrumental at the end of the new record, and it's the interesting-sounding rhythm guitar tone on the track 'City Walls.'"

So what's the guitar worth nowadays? Clegg is scared even to think about it. "It's my Stradivarius, but it's also my future in a way. I always did think this guitar might be my retirement. It will go up exponentially in value, and some day I might sell it and buy the big house on the hill. But at same time, I'm torn. How do you sell your Stradivarius?"

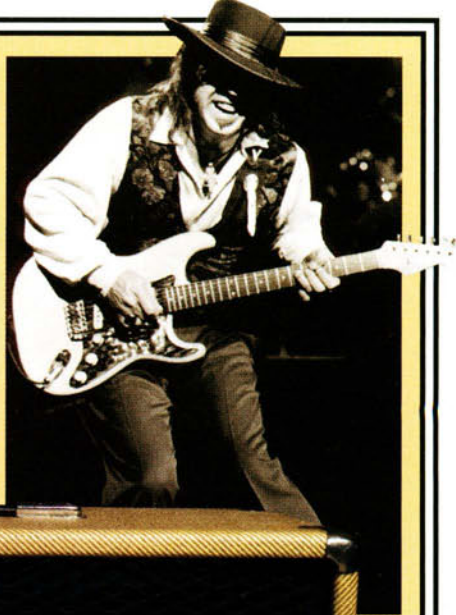
GROVER'S GOING, 'WHERE'S RANDY'S GUITAR?' HE HAD A TOTAL FREAK-OUT PANIC ATTACK."



Sean Clegg with the lost Randy Rhoads guitar

LAST CALL

**GUITAR WORLD DISCOVERS THE
SOLDANO SLO-100 STEVIE RAY VAUGHAN
COMMISSIONED BEFORE HE DIED.
BY ERIC KIRKLAND**



HISTORY HAS established that Stevie Ray Vaughan created his colossal tone through a wall of extremely loud, relatively low-gain amps that were often driven by a Tube Screamer, Fuzz Face or Cesar Diaz distortion pedal. In the years since Stevie's passing, this approach has practically become a religion for blues players that crave one of the ultimate organic tone experiences.

So it comes as both a surprise and a revelation to learn that, prior to his death on August 27, 1990, Stevie was planning to take his tone in a new direction and was in receipt of a newly designed amp built for him by famed amp designer Mike Soldano. The amp that Soldano built for the Texas powerhouse was no high-powered Fender-style combo with a beefed-up power section; it was actually a high-gain Super Lead Overdrive 100 head that, unlike Vaughan's other amplifiers, derived almost all its tone from the preamp.

Though this was an unusual spec for a Stevie Ray Vaughan amp, it was par for the course where Soldano was concerned. During the latter half of the Eighties, Mike Soldano was just about the hottest name on the L.A. amp scene. His Super Lead Overdrive 100 amp, better known by its muscle-car style abbreviation, SLO-100, was one of the first amps to create ultrahigh gain without affecting its audiophile-grade clarity and definition. Eric Clapton and Buddy Guy were among the first blues players to realize the SLO's potential, and the amp's design would eventually help players such as Mark Knopfler, Gary Moore and Warren Haynes achieve their signature tones.

Soldano's brief relationship with Stevie began in the late-Eighties when he was asked to work on one of Stevie's coveted Fender combos. "I was initially hired to put the magic back into one of Stevie's favorite Fender Supers, which had been poorly repaired in previous years," says Soldano. "A short time afterward, I found out that Stevie was going to play the Greek Theatre, which is still one of L.A.'s hippest outdoor concert venues. It wasn't far from where I lived at the time, so I asked him if I could stop by the theatre and say hello."

Soldano and the guitarist met after the show and talked about, among other things, what Vaughan was using to achieve his sound. "Stevie was very happy with his rig's performance, but he didn't like the fact that his amps could only achieve that tone and feel at extreme volumes. Naturally, I offered to build him one of my SLO-100s. He seemed genuinely excited by the idea that my amp could get him all of the sustain and overtones that he required, but at any volume level and without the need for a Tubescreamer or other over-



“STEVIE DIDN'T LIKE THAT HIS AMPS COULD ONLY ACHIEVE THE TONE AND FEEL HE WANTED AT EXTREME VOLUMES.”

The back control panel. Note the Regular/Altered switch on lower left.



drive. We agreed that I would build the amp with his tone in mind and that after he played it, we could fine tune it until it was perfect."

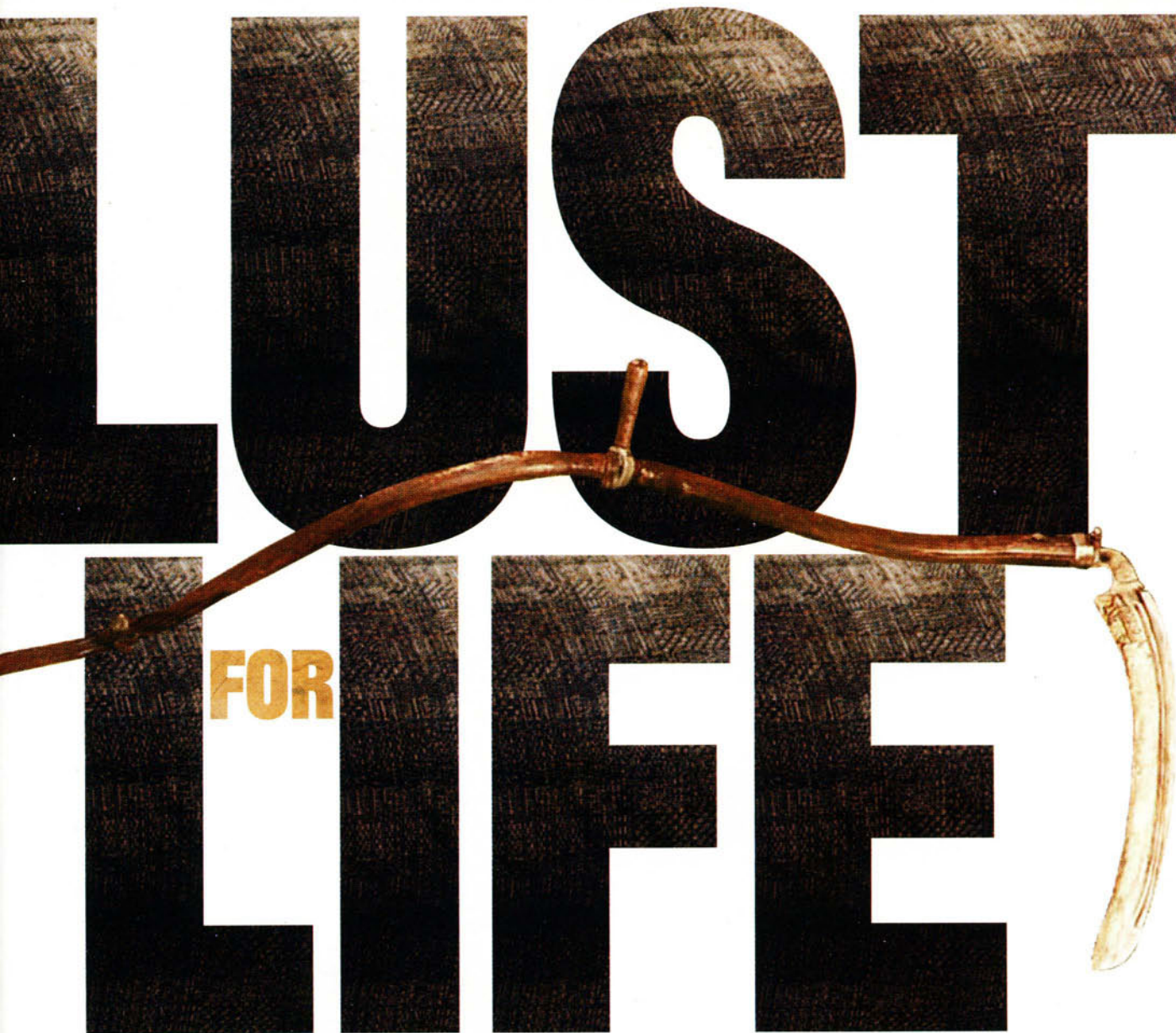
The SLO Soldano built for Stevie in June 1990 was virtually identical to the 100-watt 5881-powered SLOs that Soldano offers today. The main difference was the switchable resistor/capacitor (R/C) circuit that Soldano designed specifically for Stevie's amp. "I knew that Stevie was using Fenders and Marshall Majors at the time, so I felt like I had a pretty good idea of what he wanted in terms of tone and performance," explains Soldano. To accommodate the guitarist's established tone, Soldano put a switch labeled "Regular" and "Altered" on the amp's back; the "Altered" position removed mids above 700Hz. "I did this so that Stevie could benefit from the SLO's incredible gain but still have that scooped-out, woody Fender response. The SLO's original design already utilized the finest military-grade components available, so there wasn't anything further that we needed to change for it to deliver the best possible tone, to my ears. Aesthetically, Stevie's amp was one of only a few vintage-styled SLOs ever made, with tweed cloth covering and black chicken-head knobs."

In subsequent years, Soldano began offering an "SRV mod" that cuts the mids at 400Hz and is only active on the clean channel. The actual mod featured on Stevie's amp affects both channels and allows for a thicker, punchier tone.

The modified tweed SLO was delivered to Stevie during the final months of his last tour, but he died before he really had a chance to incorporate it into his rig. Because the amp had not been paid for prior to Stevie's passing, it never officially became part of the Stevie Ray Vaughan estate. Instead, Mike received a phone call from Mark Rutledge, one of Stevie's production representatives. Mark sadly told Soldano that "Stevie really dug the amp, but he won't need it where he is now. We'd like to go ahead and send it back to you." The amp remains in Soldano's Seattle shop today, as a tribute to the late master and a cherished piece of music history. 🌟



LUST FOR LIFE



HE CALLED HIS BAND DEATH, BUT **CHUCK SCHULDINER LOVED LIFE, FAMILY AND THE MOST BRUTAL METAL IMAGINABLE. ON THE FIFTH ANNIVERSARY OF HIS PASSING, GUITAR WORLD CELEBRATES DEATH METAL'S PIONEER AND SPIRITUAL GUIDE.**

**BY
CHRISTOPHER
SCAPELLITI**

◆◆◆
**FAMILY PHOTOS
COURTESY OF
JANE SCHULDINER**

IT WAS EARLY 2001 when Chuck Schuldiner's headaches returned. Over the past year, he had begun to feel like his old self again—remarkable, considering that, just one year before, the death metal guitarist had nearly died. In early January 2000, doctors in New York City had labored to remove more than half of a cancerous tumor nesting at the base of his brain. Months of physical therapy followed while he recovered at home, in Altamonte Springs, Florida. Chuck had never liked being far from the Orlando suburb, where he'd grown up with his sister Beth and brother Frank. This was where he thrived, where he drew inspiration for the melodies that tempered the

jagged shards of music he had crafted for Death, the band with which he pioneered the ferociously manic sounds of the death metal genre in the mid Eighties. And indeed, in the months after his surgery, Chuck had begun to craft a fresh batch of songs for his new group, Control Denied.

"We spent the summer of 2000 rehearsing and recording demos of the new songs," recalls Richard Christy. "It was fun, and Chuck was doing really well." Familiar to many as a cast member of the *Howard Stern Show* since 2004, Christy is also a professional drummer who is best known for his work with Iced Earth, Death and Control Denied. At the time of the

2000 recording sessions, Christy had known Chuck for only a few years, but the two men were as close as brothers. "We were both passionate about metal, and we loved to go to the same bars in Orlando and hang out.

"But basically what it came down to was that we made each other laugh. We would do prank calls together in the middle of practice. And he had this dog that would make this weird face when it was happy, and snort like a pig. So when me and Chuck were happy, we'd snort like pigs."

As the end of 2000 approached, there was much to be happy about. Chuck was strong and back at work on his music. His new songs sounded great and continued to build upon the technical and progressive metal of Control Denied's 1999 debut, *The Fragile Art of Existence*.

"And then we went into the studio," recalls Christy. "And his health problems started coming back."

For the next 11 months, Chuck battled against his deteriorating health, trying



**"I DON'T
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HE EVER
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HOW
IMPORTANT
HE WAS TO
THE METAL
SCENE,
BECAUSE HE
LOOKED AT
HIMSELF AS
A FAN OF IT."
— RICHARD
CHRISTY**



Chuck Schuldiner

At the Bingo Music Hall on the *Scream Bloody Gore* tour, Allentown, Pennsylvania, June 1988; (above) dressed up as Paul Stanley



(from left) Chuck, Bill Andrews, Rick Rozz and Terry Butler at the Trocadero, Philadelphia, October 1988

to win time to work on his music. On good days, and often on bad, he could be found writing new songs, or entrenched in the studio, still at work on the album.

"He drove himself unmercifully that last year," says his mother, Jane Schuldiner. "We worried so much about him and begged him to rest. As the perfectionist he is, he said it was just okay and that wasn't good enough for him or his fans. He would go on until he couldn't anymore."

"Music was Chuck's focus. It was the thing that gave him strength," says Christy. "It was inspiring to see somebody going through something so hard and still playing guitar and writing music. Chuck was just so committed. He gave it everything he had."



NAMING YOUR BAND "Death" is either tongue-in-cheek insolence or a demonstration of unadulterated sincerity, and Chuck Schuldiner was not given to flippancy where his music was concerned. Next to his family, music was most important to him, and this clarity drove him. To call his band Death was to equate his life's purpose with that most unimaginable fate: it was predestined and non-negotiable. With Death, Chuck affirmed his life.

That he found his way there at all seems prophetic. When Chuck began making music, death metal didn't exist as a genre but as a virile, yet negligible, strain of heavy metal practiced most evidently by Britain's Venom. Low tunings, guttural vocals and extreme speed were the musical ingredients, topped off by lyrical praises of the devil, hell and inglorious black deeds. By the time Chuck appeared with his first group, Mantas, in

1983, scattered pockets of growling dark lords were plying their brand of metal in parts of the U.S., chiefly in Tampa and Orlando, the Bay area and Chicago. Chuck came to this music with a goal "to bash out the most brutal riffs ever, with the most brutal guitar sound ever," he told *Guitar School*, but almost immediately, he set his sights higher. "Though things were very crude back then, I still had a vision of becoming a very musical death metal band."

The vision was everything. It pushed Chuck to create Death, in 1984, and through Death he came to define at last the genre of metal infesting the underground. The release of Death's full-length debut, *Scream Bloody Gore*, in 1986, gave the scene a united front and furthered the awareness of death metal as a genre. Although the music's standards had long been established, Chuck raised the bar with his technical and melodic riffing, while he upped the horror quotient with lyrics that drew



With his Peavey T-25, circa 1983



Chuck's B.C. Rich Custom Shop Stealth, the guitar he played for most of his professional career

CLOCKWISE FROM TOP RIGHT: FRANK WHITE, JANE SCHULDINER, FRANK WHITE, JANE SCHULDINER



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(top right) Chuck's yard-sale guitar and an assortment of metal magazines featuring Death; (right) performing in Allentown, Pennsylvania, January 1988



By then, Chuck had tackled topical subject matter that included abortion ("Altering the Future"), the struggles of the terminally ill ("Suicide Machine") and the right to die ("Pull the Plug").

Committed to his vision, Chuck gave shape to death metal, then took it to new heights. But it was not without its costs. His demands of himself and his band mates occasionally led to acrimonious breakups. Business dealings left him feeling overwhelmed and depressed: "The big-

gest frustration with the music business for Chuck were the labels," says Jane Schuldiner. "He told me that if he could bypass the labels and just play for the fans, he would be a happy man." And in the spirit of all pioneers, Chuck could be recklessly impulsive, as when he pulled out of a European tour just days before it was to begin.

But humility tempered his character. "He was always surprised when people would come up and say they were such a huge fan," says Christy. "He was the most humble guy. I don't know if he ever realized how important he was to the metal scene, because he looked at himself as a fan of it."

And so it was, in 2000, during Chuck's brief recovery, that he and Christy were attending a King Diamond show in St. Petersburg, Florida. The corpse-painted thrash metal singer was a favorite of Chuck's, and Diamond's guitarist, Andy LaRocque, had even briefly performed with Death, on 1993's *Individual Thought Patterns*. With LaRocque's assistance, Chuck and Christy were escorted backstage.

"I just remember us being so nervous to meet King. Chuck was in awe," says Christy. "And for me, it was just so weird: there I was, a Chuck Schuldiner fan since I don't know when, and I'm watching him get tongue tied in front of his hero. But Chuck was just like any other metal fan. That's what made him and his music so great."

HE WAS BORN Charles Schuldiner on May 13, 1967, in Long Island, New York, the youngest of three children born to Malcolm and Jane Schuldiner. Malcolm was a Jew of Austrian decent; Jane was born and raised in the bible belt South. Rearing their children, the couple exposed them to the practices and customs of both faiths, "including the holidays," says Jane. "They ended up being the best of both."

When Chuck was one, his parents moved their brood to the budding suburb of Altamonte Springs. Jane calls Chuck's childhood "a *Leave It to Beaver* life." Altamonte Springs was largely undeveloped at the time, and (continued on page 88)

colorfully from gore movies like *Make Them Die Slowly* and *Re-Animator*.

The death metal scene grew, and as the audience for established acts grew, a host of new bands emerged, each trying to out shock its predecessor. By the early Nineties, the scene was overpopulated by speed-riffing Satan-worshipping metal-heads. "Death metal has now become exclusively about being evil, Satanic and playing full speed ahead," Chuck complained to U.K.'s *Metal Forces* in 1991. "It's not what I'm into at all."



(from left) Chuck, Gene Hoglan, Steve DiGiorgio and Ralph Santolla on the *Individual Thought Patterns* tour, at the Cat Club, New York City, July 1993



"THE FIRST TIME HE PLAYED THE ELECTRIC GUITAR, IT WAS AS IF A SWITCH WAS TURNED ON IN HIM. AND IT NEVER TURNED OFF."
— JANE SCHULDINER

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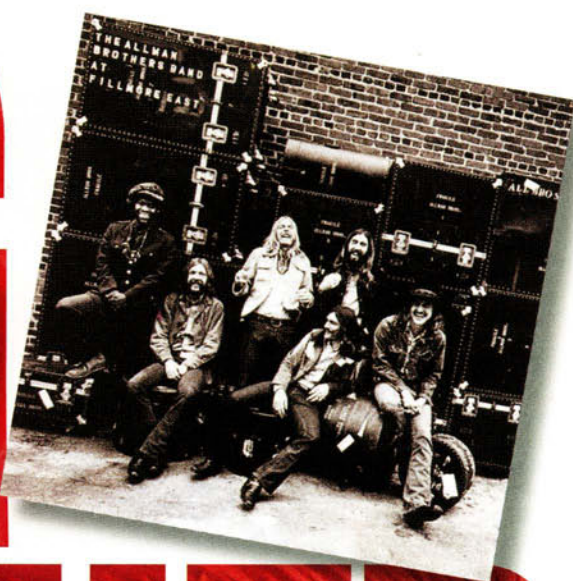
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Photo: Neil Zlozower



BIG

BROTHER



DUANE ALLMAN LED THE ALLMAN BROTHERS BAND TO SUCCESS WITH HIS BRILLIANT GUITAR WORK AND SURPREMELY CONFIDENT ATTITUDE. ON THE 35TH ANNIVERSARY OF THE GROUP'S GREATEST ALBUM, AT FILLMORE EAST, ALLMAN BROTHER DICKY BETTS SHARES HIS MEMORIES OF THE LATE GREAT GUITARIST AND THE ALBUM THAT MADE THEM FAMOUS. BY ANDY ALEDORT



"PEOPLE ALWAYS ASK ME what Duane was really like," says Dickey Betts. "It says a lot that his hero was Muhammad Ali. That kind of supreme confidence that Ali had—that's where Duane was coming from."

Sitting in his beautiful home in Spanish Key, a suburb of Sarasota, Florida, Betts is in the midst of his annual winter break from touring with his band, Dickey Betts and Great Southern. On the occasion of the 35th anniversary of *At Fillmore East*, the most celebrated of the many essential releases by the Allman Brothers Band—along with the recent passing of what would have been Duane Allman's 60th birthday on November 20, 2006—Betts has offered some of his time to share his feelings and recollections of one of rock guitar's true icons.

"Duane was bursting with energy; he was a force to be reckoned with. His drive and focus, as well as his intense belief in himself and our band, was incredible. He knew we were going to make it. We all knew we were a good band, but no one had that supreme confidence like he did. And it was a great thing, because his confidence and enthusiasm were infectious. He helped us all believe in ourselves, too, and that was an essen-

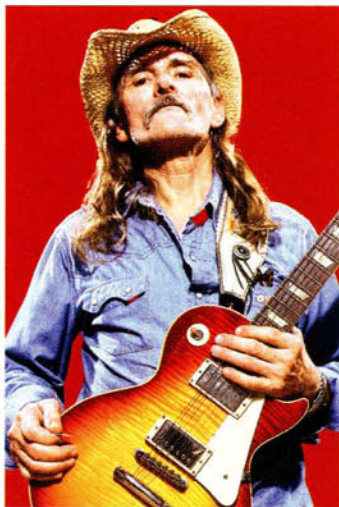
tial key to the success of the Allman Brothers Band."

Betts, born in West Palm Beach, began playing in rock bands in the mid Sixties while in his early teens. It was during this time, as a regular on the club circuit that included popular nightspots in Daytona Beach and Sarasota, that he

first encountered Duane and his keyboard-playing brother, Gregg. In early 1969, the three, along with Berry Oakley on bass and Jai Johanny "Jaimoe" Johanson and Butch Trucks on drums, formed the Allman Brothers Band.

Duane Allman earned his stripes as one of the true legends of rock guitar via his soulful slide and standard guitar work on such Allman Brothers releases as *The Allman Brothers Band*, *Idlewild South*, *At Fillmore East* and *Eat a Peach*, as well as through his magnificent contributions to Derek and the Dominos' *Layla and Other Assorted Love Songs*; it's not commonly known, but on *Layla*, Duane devised the title track's dynamic primary riff while also contributing brilliant slide work to the song's coda. His meteoric rise to fame

At Fillmore East album cover (above); Dickey Betts (below)



ended tragically, at the age of 24, in a motorcycle accident on October 29, 1971. He was soon to be hailed as one of rock's greatest guitarists, alongside the likes of Jimi Hendrix, Eric Clapton and Jimmy Page.

In the wake of Allman's death—which was followed soon after by the death of bassist Berry Oakley—leadership of the Allman Brothers fell to Betts, under whose stewardship the band achieved their greatest success with the release in 1973 of *Brothers and Sisters*, which included the Betts-penned No. 1 single "Ramblin' Man" as well as his classic rock instrumental staple "Jessica."

In this candid interview, Betts gives us a personal and intimate view of the real Duane Allman and tells the inside story behind what many consider to be the greatest live rock album of all time, *At Fillmore East*.

GUITAR WORLD Of all of the rock guitar legends, Duane Allman remains the most enigmatic. In your words, what was Duane like?

DICKEY BETTS Duane was a "triple Scorpio." In astrology, triple Scorpions are people that are *on fire*—just blasting straight-ahead. There must be something to that, because if anybody ever acted a triple Scorpio, it was Duane.

Now that I look back after all these years, it was like he knew that he only had a certain amount of time to get things done. If you weren't involved in what he thought was the big picture, he didn't have *any time* for you. A lot of people really didn't like him for that. It's not that he was aggressive; it was more a super-positive, straight-ahead, I've-got-work-to-do kind of thing. If you didn't get it, it was like, see you later. He always seemed like he was charging ahead.

Duane also had the respect of so many people; he was a natural leader, but if he got knocked down, you'd feel compelled to do everything you could to get him back up and going again. In fact, he and I talked a lot about that, and we decided that would be the difference in our band as compared to every other band we'd ever been in: when someone falls, instead of kicking him, or talking about him or taking advantage of him, we'd help him and pull him back up.

GW How did the strength of Duane's positive attitude impact the band?

BETTS He believed in what we were doing so much that, to him, it *could not* fail. The rest of us knew what we had, but the kind of confidence Duane possessed was something else entirely.

Duane didn't plan the formation of the band. It was really a joint effort, but Duane was definitely the spearhead. The comments we heard at the time were that we were *too good* to make it as a commercially successful band.

GW Following the lead of the Jimi Hendrix Experience and Cream, the Allman Brothers Band took the concept of



The Fillmore East-era Allman Brothers Band



"DUANE PLAYED MUSIC THE SAME WAY THAT HE RODE HIS MOTORCYCLE AND DROVE HIS CAR. HE WAS A DAREDEVIL."

free-form group improvisation into uncharted territory and, ultimately, set a very high musical standard. Was there a feeling among the band members that the group had developed something groundbreaking and new?

BETTS The feeling was that we had discovered the very thing that we'd all been looking for, even if we didn't really know beforehand what that was. We could all feel that something really good was happening.

GW Did Duane function as the bandleader?

BETTS He didn't see himself as the bandleader; he led by example. And you gained a lot of respect from Duane if you earned it, if you proved you could keep up with him. If you couldn't, you'd either end up in awe of him or you might not even like him.

He was very different from Jerry Garcia [guitarist/leader of the Grateful Dead], who was very easy going. Duane didn't have time to be easy going; there was much more urgency to his personality.

GW Do you remember first hearing of Duane Allman?

BETTS It was around '65, '66. I kept hearing from different people about this hot guitar player named Duane Allman over in Daytona. I started going out with a girl that had dated Gregg, and she told me about the brothers. I had a pretty good band at the time [*the Jokers*, name-checked famously in the Rick Derringer-penned hit "Rock 'n' Roll, Hoochie Koo"]. We had the biggest crowds in Sarasota.

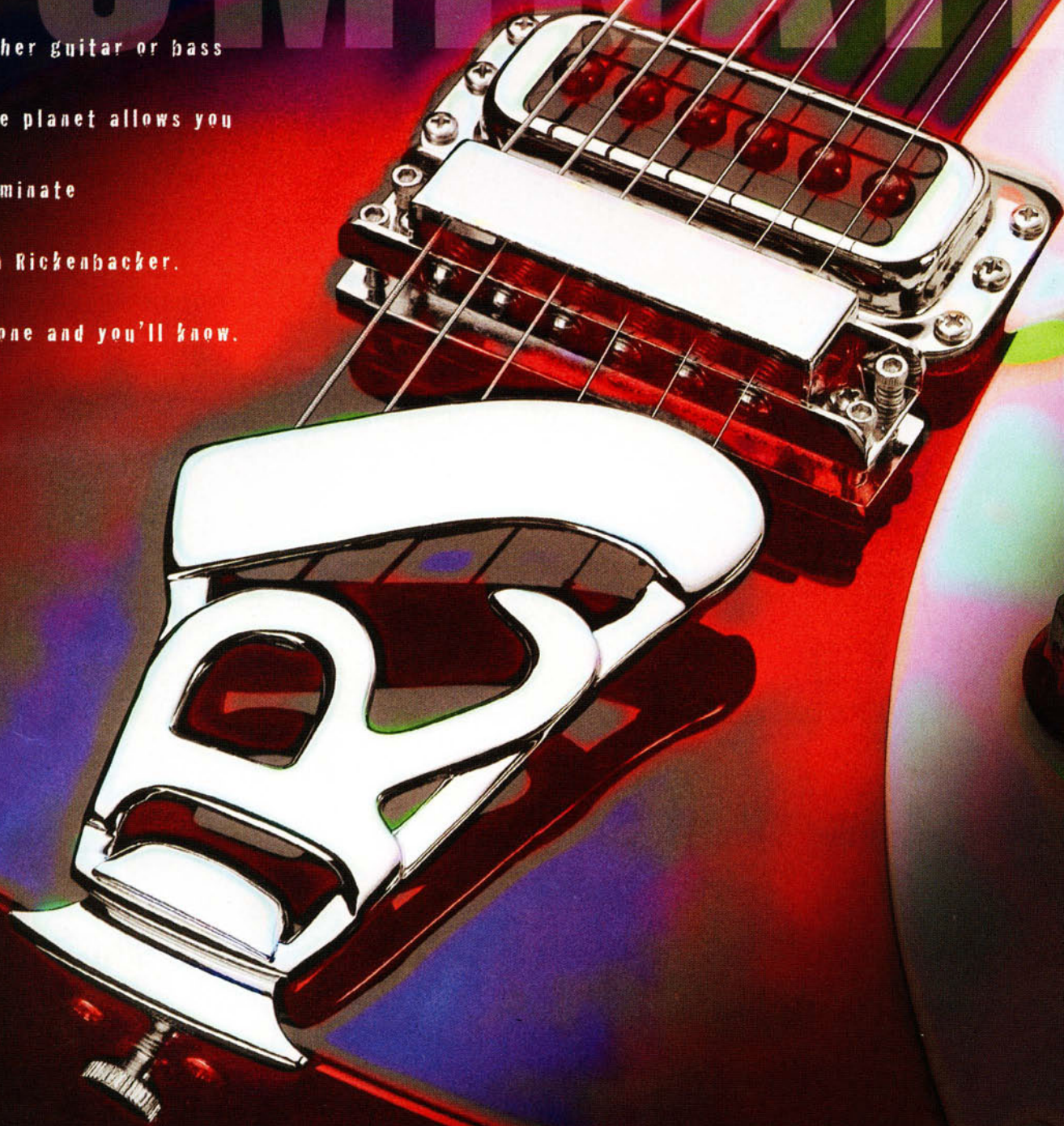
So my girlfriend took me over to Daytona to see Duane and Gregg's band, the Allman Joys, and introduced me to them. I thought they were real good, but to tell you the truth, we didn't get along right away. I thought they were stuck-up, and they thought I was some hillbilly hayseed. [laughs]

A couple of years later, they came by a club I was playing in Winter Haven [Florida] and sat in with me. Duane came up onstage to play and I showed him the amp to plug into, which was on the dark corner of the stage. It was hard to see, so as he was plugging in, I tried to help him, saying, "This here is the bass and treble, and here's the volume," and he looked at me and said, "Man, I know how to run an amp by now, I think!" And I was just trying to be nice! So I said, "Okay, well, fucking have at it then." So we didn't get along that time either.

GW Before the formation of the (continued on page 100)

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SLIDE ★ HAND

**GET FINGER-LICKIN' GOOD WITH THIS COMPLETE GUIDE ON
HOW TO PLAY DUANE ALLMAN'S BOTTLENECK BOOGIE.**

BY ANDY ALEDORT



LEGENDARY GUITAR pioneer Duane Allman possessed a fiery, inventive playing style that fueled the trail-blazing musical excursions of the Allman Brothers Band as well as Derek and the Dominos. Wearing his trademark Coricidin bottle on the ring finger of his fret hand, Allman brought a musical sophistication and finesse to electric slide guitar playing that set a new standard for the technique and earned him his reputation as the greatest electric slide guitarist of all time. Many of Duane's signature licks and phrases have been absorbed into the lexicon of modern slide guitar, and his sound

and approach continue to be emulated by countless guitarists more than 35 years after his death.

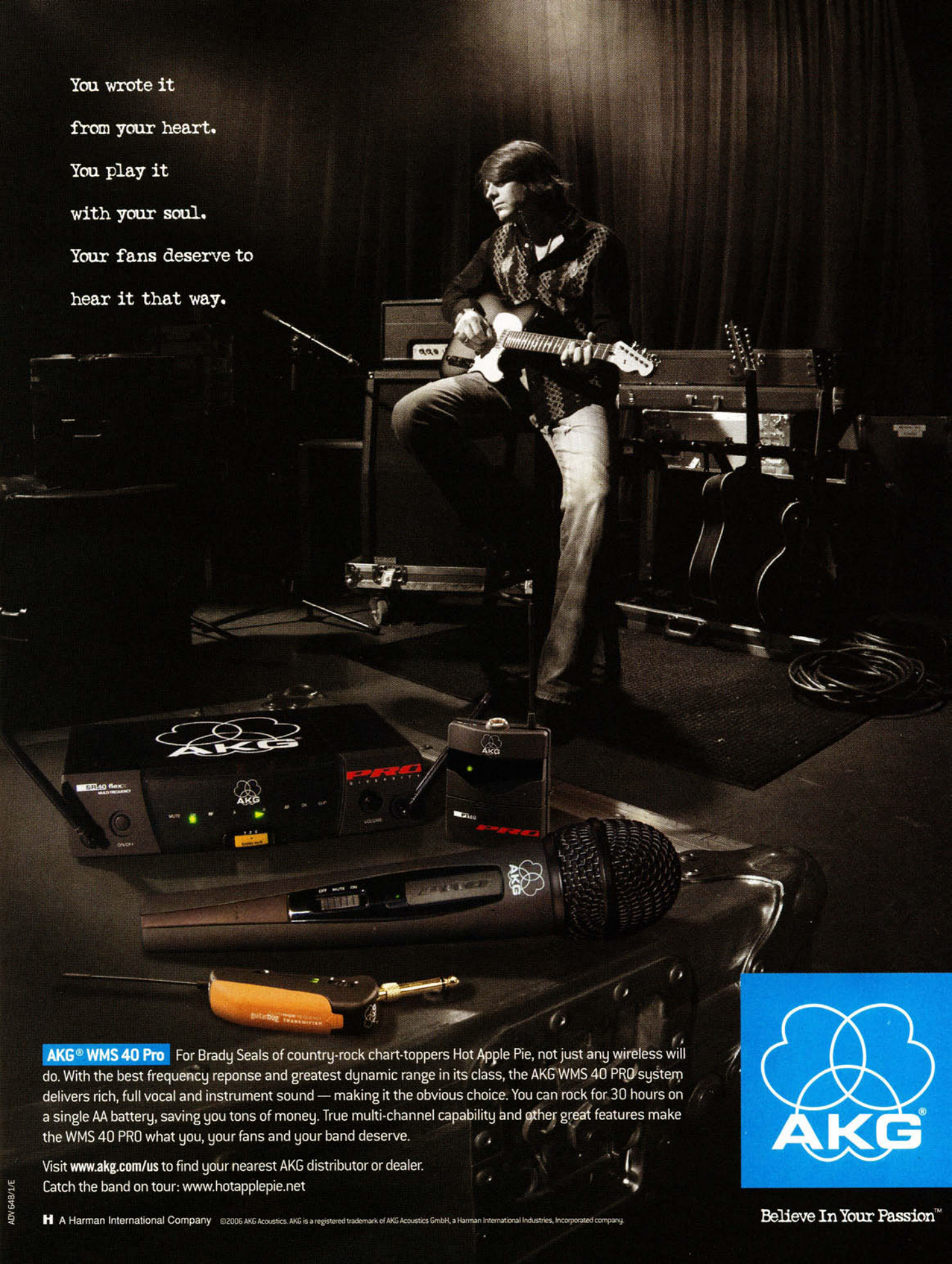
OPEN E TUNING

The most common open tunings used for slide are open E, D, G and A. Allman usually played slide guitar in open E tuning. As shown in **FIGURE 1**, this tuning is, low to high, E B E G \sharp B E: the sixth, second and first strings are tuned to standard pitch; the fifth string, A, is tuned up one whole step, to B; the fourth string, D, is tuned up one whole step, to E; and the third string, G, is tuned up one half step, to G \sharp .

Strumming across all of the open strings will produce an E major chord, as illustrated in **FIGURE 2**. Likewise, barring across all of the strings at any given fret will yield a major chord, with the root notes found on the sixth, fourth and first strings: barring across the third fret sounds a G chord, the fifth fret sounds an A, the seventh sounds a B, the eighth sounds a C, the 10th sounds a D and the 12th sounds an E chord one octave higher than playing the open strings.

You can use either a fret-hand finger or a slide to sound these chords. If you use a slide to barre across all of the strings, be sure to position it directly above the fret wire; this is essential for proper intonation. In addition, don't depress

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THE CORICIDIN BOTTLE

Allman's choice of a glass slide played a role in the warm, fluid sound that is a signature element of his slide work. Specifically, he used a small Coricidin bottle, which he wore on the ring finger of his fret hand. Coricidin was a cold medication sold in a small, lightweight glass bottle. Allman would buy the medication, throw away the pills and use the bottle for a slide. In time, Allman Brothers road manager Twiggs Lyndon contacted Schering-Plough, Coricidin's manufacturer, from whom he purchased crates of empty bottles. Although the medication was discontinued in the early Eighties, many companies make replicas of these bottles today.

ALLMAN'S SLIDE TECHNIQUE

While playing slide, Allman would keep his fret-hand fingers relatively straight, and he wore the Coricidin bottle up to the first joint on the ring finger, rather than over its entire length.



Additionally, many slide players lay a fret-hand finger across the strings behind the slide (toward the nut) to mute the strings and prevent unwanted overtones from ringing. Allman used no muting with the fret hand; instead, he fingerpicked when playing slide, which enabled him to deftly use his pick hand

With this technique, Allman was able to produce the beautiful bell-like tones of clearly articulated single notes, which is the most identifiable element of his playing style. Though he had only been playing slide for about a year when he cut "Trouble No More" for the Allman



up one whole step up one whole step up one half step

string: 6th: E 5th: B 4th: E 3rd: G# 2nd: B 1st: E

TAB: 0 5 4 3 2 1

E	G	A	B	C	D	E
(0)	(3)	(5)	(7)	(8)	(10)	(12)
0	3	5	7	8	10	12
0	3	5	7	8	10	12
(0)	(3)	(5)	(7)	(8)	(10)	(12)
0	3	5	7	8	10	12
(0)	(3)	(5)	(7)	(8)	(10)	(12)

Musical notation for the first staff of 'The Sound of Silence'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of the notes E, D, B, A, G#, F#, E, D, B, A, G#, E, D. Above the staff, the intervals between notes are indicated: 12-10, 12-10, 12-10, 12-10, 12-10-9, and 12-10.

notes: B D G E A B

common slide riffs in open E tuning

T
A
B

$\frac{12}{8}$

$\frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8} \quad \frac{12}{8}$

$\nearrow 12$

$12 - (12)^\circ$

$(12)^\circ$

TAB

12 12 12 12 12 12 10 12 12 10 12

(12)

TAB

0 3 5 0 3 5 0 3 5 0 1 3 0 3 5 0 3 5 7

notes: E G A B D E E G A G# A B B D E E G A B

[illegible]

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E "HYBRID" BLUES SCALE IN 10th-12th POSITION

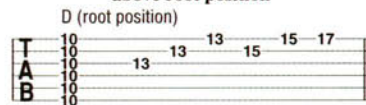
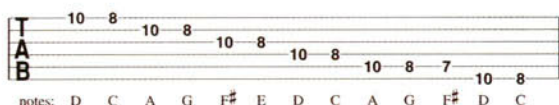
FIGURE 3a illustrates the most common scale and position used for soloing with a slide in open E tuning. For this part of the E "hybrid" blues scale, notes are played at the 10th and 12th frets on each string. Additionally, you can add to the scale pattern the G^{\flat} found at the ninth fret on the fifth string. As stated earlier, be sure to position the slide directly over the fret wire to insure proper intonation.

I refer to this as a “hybrid” scale because it is not a “pure” scale: combining **FIGURES 3a** and **3b**, results in the note group E F♯ G G♯ A B D, which is essentially a combination of the E Mixolydian mode (E F♯ G♯ A B C♯ D) and the E minor pentatonic scale (E G A B D).

COMMON SLIDE LICKS IN OPEN E TUNING

In **FIGURE 5**, I alternate between (rather than strum together) notes on the top two strings at the 12th fret and then apply alternating *ascending* and *descending* slide motion to the notes in the following phrase. Notice that a sliding-up motion is often immediately followed by a sliding-down motion, and

FIGURE 8b additional notes, three frets above root position



Shuffle ♩. = 124

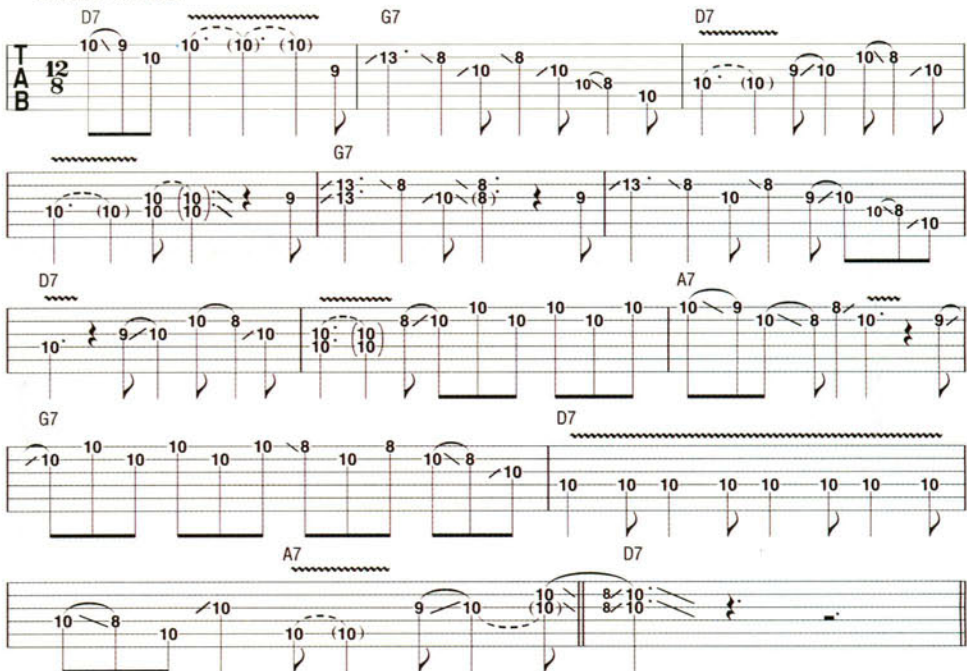


FIGURE 10b additional notes, three frets above root position

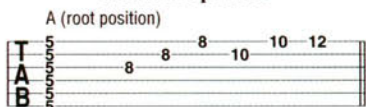
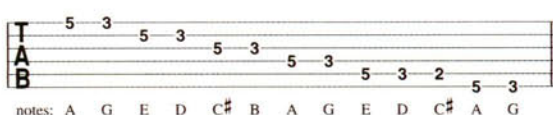
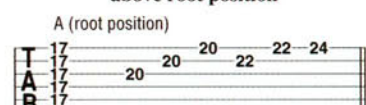
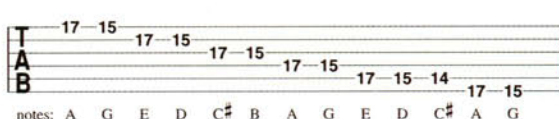
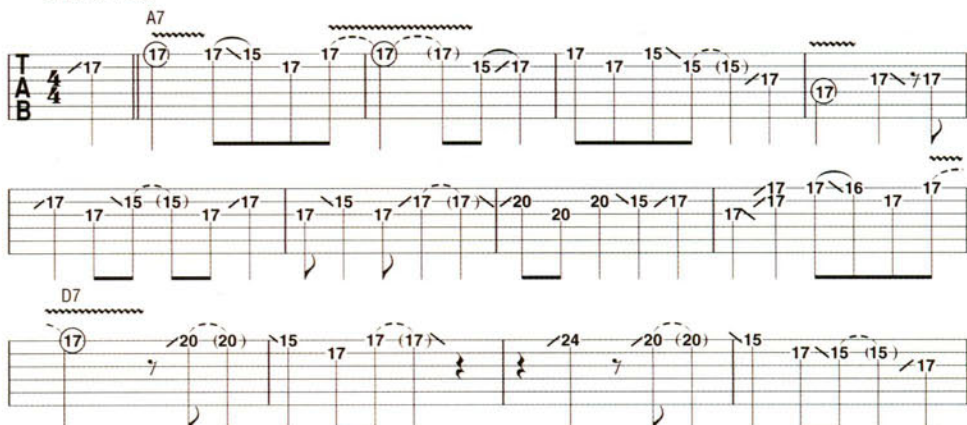


FIGURE 11b additional notes, three frets above root position



Fast ♩ = 200

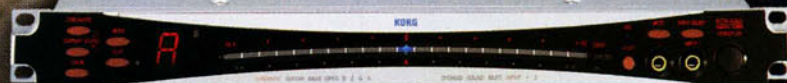


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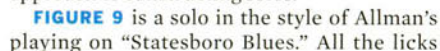
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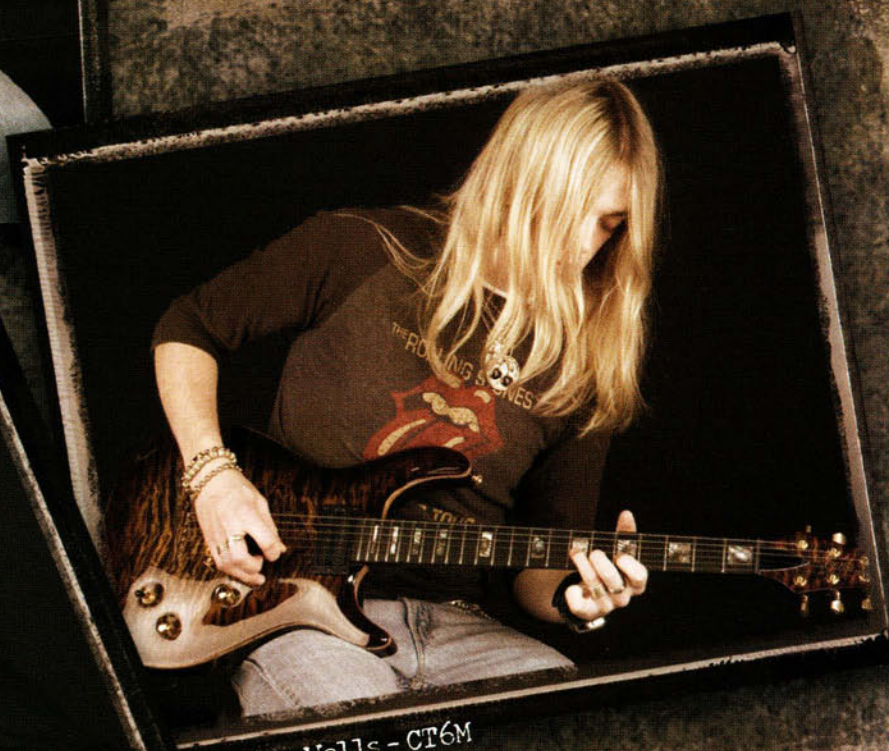
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FIGURE 14 a la "Dreams"

Moderately ♩ = 124

[illegible]

fall between the scale positions illustrated in **FIGURES 8a** and **8b**, so play through each phrase slowly and carefully, taking notice of all of the subtle ascending and descending slide movement. Also, be sure to use pick-hand muting techniques so that each note in sounds individually and as clearly as possible.

A "HYBRID" BLUES SCALE IN 3rd-5th POSITION

“One Way Out” is another song that features one of Allman’s classic slide guitar performances. Released originally on *Eat a Peach* and included on *At Fillmore East: Deluxe Edition*, “One Way Out” is an uptempo, “straight-eighths” blues played in the key of A; **FIGURES 10a** and **10b** show the A “hybrid” blues scale played in 3rd-5th position and extended to the eighth fret and beyond. On this track, Allman uses these patterns for his solo but plays them one octave higher; **FIGURES 11a** and **11b** depicts these patterns in 15th-17th position and beyond.

FIGURE 12 is played in the style of Duane's "One Way Out" solo: as the song is played at a fast tempo, the phrasing is intended to be as clear as possible, with most of the riffs based on straight quarter- or eighth-notes, or a smooth combination of the two. In bars 5–6, I repeatedly slide back and forth between the 17th and 15th frets on the second string, with subtle accents struck in between on the third string. Be sure to "hit" the intonation of each pitch properly.

Bars 19 and 20 contain one of Allman's favorite stock phrases, based on a quick pull back from the 17th fret to the 15th on the fourth string, followed in each instance by accents on the 17th fret on the fifth string.

SLIDE IN STANDARD TUNING

As mentioned earlier, Allman occasionally played slide in standard tuning, two great examples being his solos on “Dreams” and “Mountain Jam.” When playing slide in standard tuning, he used the fifth-string-root barre chord position as the “home base” for his solos. **FIGURE 13a** shows a fifth-string-root E barre chord, which includes an E major triad found on the fourth-through-second strings at the ninth fret. Place the slide across these strings at the ninth fret to sound the E major triad and use this as the “home” position when soloing in the key of E. **FIGURE 13b** depicts the E hybrid blues scale in standard tuning.

FIGURE 14 illustrates an eight-bar phrase played in the style of Allman's solo on "Dreams." The example is played in the key of D, so use a D fifth-string-root barre chord as your home position. The majority of the licks in bars 1–6 center around 5th–7th position, beginning in bars 1–4 with alternating patterns on the fourth and third strings that specifically outline C and D major triads. At the end of bar 6, I incorporate 10th-position licks and then move as high as 15th position on the top two strings before sliding down in a "modal" fashion, utilizing notes from the D Mixolydian mode (D E F♯ G A B C).

Slide guitar is a challenging technique that is very difficult to master, but diligent work can yield very satisfying results. Listen closely to Duane Allman's recordings, as well as those by the aforementioned slide guitar greats, to keep your ear in tune and your spirit inspired. 🌟



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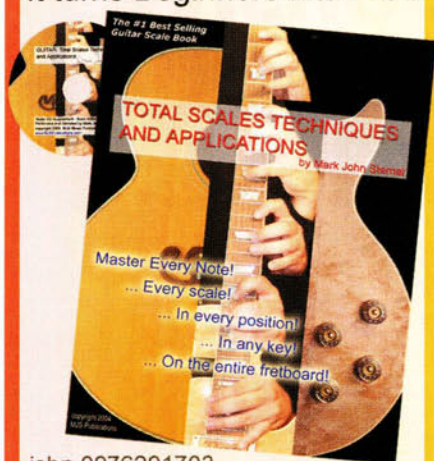
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DEATH (continued from page 72)

the Schuldiner home was nestled in forests where Seminole Indians once hunted. "Chuck and his brother and sister grew up playing in those woods, building forts in the trees and seeing quite a lot of wildlife there also," says Jane. "Chuck and Frank camped out in the backyard with flashlights and snacks lots of times, and there were many of the children in the neighborhood at the house most days."

Chuck's childhood was, by all accounts, happy and traditional. Family photos from the time give some clues to his preteen interests: young Chuck dressed up as an Indian scout, displaying the catch from a fishing trip and posing in his soccer outfit. His artistic streak displayed itself early. Says Jane, "Chuck was interested in art and sculpture from a young age and loved both equally."

Although Frank was seven years older than Chuck, the two were close companions. One day, while returning home from a visit to an out-of-state uncle, Frank was killed in a car accident. He was 16. His death was devastating for Chuck, and the sobering reality of the loss haunted him. "He never really came to terms with it," says Jane. "He always missed Frank."

In the months after Frank's death, Malcolm and Jane looked for ways to help Chuck deal with his grief. He had begun to take an interest in music, and the guitar had aroused his curiosity. "We discussed it with him, and an acoustic guitar seemed the best," says Jane. "It was portable, something he could carry with him when we went on vacation or camping, to a friend's house or wherever."

Chuck signed up for classical guitar lessons, but the tedium of study quickly wore down his enthusiasm. "I took two lessons, and [the instructor] showed me 'Mary Had a Little Lamb,'" Chuck recalled to *Pit* magazine's Brook Everett in 1999. "I said screw it and went on my own."

"Chuck found the acoustic guitar lessons and his teacher boring," says Jane. "He didn't like the repetitiveness of it all." It's possible that Chuck would have abandoned the guitar entirely had his parents not made yet another attempt to indulge his interest. While at a yard sale, Chuck spotted an electric guitar, a pointy knockoff in the spirit of B.C. Rich, whose instruments he would later use extensively. Once the guitar was in Chuck's hands, his old acoustic was forgotten. "The first time he played the electric guitar, it was as if a switch was turned on in him," says Jane. "And it never turned off."

His enthusiasm was in large part fueled by his love of Kiss, who by this time in the late Seventies had reached their commercial zenith. For years, they were Chuck's favorite group, as evidenced by a family photo in which a very young Chuck is dressed up like Paul Stanley. At the age of 13, he was treated to his first Kiss concert, courtesy of his mother.

By then, he had discovered metal through New Wave of British Heavy Metal acts, includ-

ing Raven and, his favorite, Iron Maiden, whose guitar tandem of Dave Murray and Adrian Smith were critical to forming his love of heavy, but melodic, guitar lines. In lieu of guitar lessons, Chuck had begun to teach himself to play by ear, listening to his favorite songs and, with uncommon determination for an adolescent, sounding them out on the fretboard of his guitar. "He had a very good ear for music early on, and what he listened to he taught himself to play," says his mother. "He absolutely loved doing that."

In the metal-intensive years of the early Eighties, Chuck found no shortage of fresh inspiration. In addition to U.S. bands like Van Halen, he was captivated by Scandinavian metal acts such as Hellhammer and Mercyful Fate, and Britain's Venom, who would inform his growing death metal sensibilities. In 1983, the arrival of thrash acts like Metallica, Possessed and Slayer introduced him to music heavier and more brutal than anything he heard before. By then, he was 16 and coming into his own as a

guitarist. "I was lucky to start playing guitar in the Eighties," he told *Pit*, "when so many great players were around to inspire me, like Yngwie Malmsteen, Van Halen and especially Dave Murray and Adrian Smith of Iron Maiden."

Chuck's growing fondness for extreme metal was no cause for alarm around the Schuldiner household. Malcolm and Jane had always been support-



ive of their children's interests, and Frank's death only brought the family closer. "There is always fear involved when a child dies, and I watched diligently, afraid it could happen again," says Jane. "Chuck's father worked and had tennis and other hobbies, so I was more involved with Chuck and his interests, as I was with my other children."

And so when Chuck decided to form a band with two local high schoolers, the garage was given up to the group's rehearsals. They called themselves Mantas, a pseudonym first adopted by Venom guitarist Jeffrey Dunn. Chuck's cohorts in this venture were guitarist Frederick DeLillo, rechristened Rick Rozz, and drummer/singer Barney "Kam" Lee. The band had no bassist. Chuck wrote most of the band's material and occasionally shared vocal duties with Lee. Shortly after forming, Mantas released a five-track cassette called *Death by Metal*, recorded in Schuldiner's garage. Its cover photo featured the three band members in front of a sign that reads "Danger High Voltage."

Public reception to the group was anything but electric, however. That, combined with internal band tensions, led to Mantas' breakup in late 1984. For the first of many times to come, Chuck found himself searching for new band members. Not surprisingly, given the uncommon

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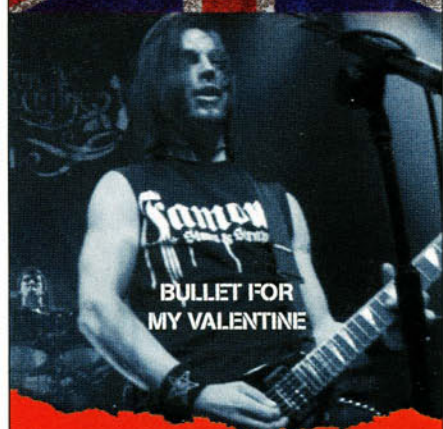
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nature of his music, he found his options limited. Within weeks of Mantas' breakup, Chuck had reconciled with Rozz and Lee. The old lineup reconvened but with a new lead singer—Chuck—and a new name: Death.

It was the definitive name for what would become one of the genre's defining bands. But for Chuck's mother, the name rubbed against the still-fresh wounds of Frank's untimely death. "I always thought that the name of the band derived from the death of his brother," says Jane. "And while the word had such painful memories, I did not object."

Under Chuck's leadership, Death began to find their distinctive voice. As both the writer and singer of their lyrics, he turned the focus away from Lee's devil imagery, toward gore. The group released the five-song cassette *Reign of Terror* in October 1984, and the three-track *Infernal Death* tape in March 1985. Both were praised and traded in the underground cassette market, but the trio broke up again soon after *Infernal Death*'s release. While Lee and Rozz joined Massacre, a local death metal act that had formed the previous year, Chuck weighed his options.

By now, he was nearly 18 and close to graduating high school. Though he'd been a good student, Chuck was bored by school and anxious to pursue a record label contract. As always, he turned to Malcolm and Jane for guidance. "We talked with his school counselor, who urged us to let Chuck pursue his dream," says Jane. "Which we did after getting his promise that if, after a year, he did not get that contract, he would finish school and go to college."

Though he had only a handful of independent cassette releases to his credit, Chuck clearly felt ready for a professional career. He'd been practicing at every possible opportunity, and on increasingly better instruments. At some point in the early Eighties, Chuck switched from his yard-sale electric to a Peavey T25, a two-humbucker model manufactured in 1982 and 1983. A photo from this time shows him posing with the guitar, a young teen practicing his attitude for the camera. Eventually, he would move on to a B.C. Rich Mockingbird before choosing the B.C. Rich Stealth model, a rarity offered through the company's Custom Shop. This became his main guitar throughout most of his professional career.

CHUCK'S FIRST ACT as an emancipated musician was to head for San Francisco and its burgeoning pool of metal musicians. His search was unsuccessful, but in January 1986, shortly after returning home, he was invited to join the Canadian thrash act Slaughter. He accepted and moved to Toronto but left two weeks after arriving, having recorded just one track with the band. By now it was clear to Chuck that he had to follow his own musical goals.

"Of course, his father and I were involved the first year, from afar mostly," says Jane. "After



that, Chuck discussed his plans, but his decisions were always his own. We trusted him to do what was best for the band, with the inferred promise that it would, above all, be the best for himself, also."

That March, back in San Francisco, he met drummer Chris Reifert and struck up a friendship. The following month, the duo entered a Bay Area studio to record the three-song demo *Mutilation*, with Chuck doubling on bass. *Mutilation* was by far the most professional sounding of Death's demos, and like its predecessors, it was circulated through the underground

tape-trading circuit.

Which is how writer Don Kaye first came to hear it. "I was big into trading tapes on the underground scene, and I had been aware of Chuck's music since the first Mantas tape was released. The Mantas tape was pretty primitive, but right from the start with Chuck, you could tell that he had talent on the guitar and with writing pretty catchy stuff within that genre. There were so many bands coming out of that scene, but as always, the problem was that they were trying to be as heavy and brutal as possible and weren't able to write anything that sounded like a reasonably coherent song. Chuck was good, and he just got better as he moved closer to making the first Death album."

At the time, Kaye was dividing his time as a journalist for metal magazines, including *Kerrang!* and working part time as a publicist for Combat Records in New York City. The heavy metal record label had formed in 1984 and quickly found success when it signed Megadeth and released their 1985 debut, *Killing Is My Business...And Business Is Good*.

Aware that Death had a good buzz on the underground scene, Kaye urged Combat's chief, Steve Sinclair, to sign them. "I said, 'They'd be perfect for the label. They're definitely a band that's getting a lot of attention from people.' He was very hesitant, but I just kept badgering him to do it, until, finally, he agreed."

That summer, following an abortive attempt to record their debut in Florida, Chuck and Reifert nailed down a dozen tracks in five days at the Music Grinder in L.A. The band, such as it was, still didn't have a bassist, and Chuck once again handled four-string duties. Titled *Scream Bloody Gore*, Death's debut was released upon an unsuspecting public in May 1987. Its songs were little more than an extension of the pile-driving riffs and blood-and-gore lyrics that had populated Death's demos. But the professional production, coupled with Combat's extensive distribution capabilities, allowed *Scream Bloody Gore* to have an impact that Death's homebrewed releases never could achieve.

Slowly, the metal community was beginning to buzz about Chuck Schuldiner, the wild death metal guitarist from Orlando, Florida. Don Kaye had been proven right about Death's

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potential for success, but his victory was anything but sweet. Recalls Kaye, "When Steve Sinclair agreed to sign Death, he said to me, 'Somewhere in the credits, I'm gonna put, 'This record is Don Kaye's folly.' That way, if it's a big bust, I'm gonna blame you.' And I said, 'Okay,' thinking he was joking."

"But Steve was a ball breaker. And sure enough, when we got copies of the album in the office, right there on the inside sleeve, under the lyrics and credits, it said, 'This record is Don Kaye's folly.' I just thought, Oh god."

Kaye's reaction was nothing compared to Chuck's. "Now Chuck was a guy who was very passionate and very serious about what he did, and he could be a little bit abrasive," recalls Kaye. "But he saw this, and he called me, and he was just livid. He said, 'Who's gonna take this record seriously when it says it's somebody's folly?' He was really pissed off."

"But it showed me that, although sometimes to his detriment, Chuck took his music really seriously. He was really interested in death metal and going as far as he could with that." Any animosity Chuck felt was short lived. "Death certainly had a good run with Combat. They did five records with them."

Two years of traveling between coasts had convinced Chuck to make his home in Florida, near Altamonte Springs. His family welcomed the decision. "Chuck moved out on his own to a town near us and saw us when he wasn't touring, inviting us over for dinner and visiting us often," says Jane. Chuck had invited Reifert to

return to Florida with him, but the drummer declined, preferring to stay in California. Once resettled in Florida, Chuck went about creating a new Death lineup, a process complicated by his demanding standards. Henceforth, he would be the group's only consistent member.

"I think he was a perfectionist," says Kaye. "He really had a high standard and maybe that made it harder for some people to work with him and meet those demands. And as the band went on, the music just got more complex. It was easy to play that kind of music poorly, but it was very hard to keep up with someone like Chuck."

For *Leprosy*, Death's 1988 followup, Chuck turned for studio support to Massacre, the death metal band Rick Rozz and Kam Lee had joined in 1985. By this time, Lee had left the group, replaced by Bill Andrews. With Massacre bassist Terry Butler onboard, Chuck was freed from four-string duties. Recording was, by various accounts, a happy experience. Chuck's old friends proved they were up to his standards, and *Leprosy*'s polished production put their contributions to good display. Musically, Chuck was continuing to grow, his philosophical side emerging in "Pull the Plug," a song about life support and the right to die.

The group reconvened for 1990's *Spiritual Healing*, with virtuoso metal guitarist James Murphy replacing Rozz. The album marked a breakthrough in Chuck's music and lyrics. Turning his attention to the daily headlines, he found everyday America a place of tuneworthy horrors. "Living Monstrosity" spoke to the

crack epidemic and the drug's affect on unborn fetuses, while "Altering the Future" laid out what he saw as the implications of abortion. With their focus on real-life problems, the new songs seemed more morbid and pessimistic than Chuck's previous songs. But he wasn't indifferently mining grief for artistic inspiration; he believed in what he sang. He was, says Jane, a "deep thinker, a ponderer, and his lyrics came from his feelings about life happenings... and things he felt was wrong in the world. He was a very concerned person for the wronged people in this world, and it saddened him."

Musically, the album showed Chuck continuing to grow as a songwriter and guitarist. "I started practicing more and came up with the idea that, for this band to move forward musically, we'd need a cleaner approach, something real dry and in your face," he told *Guitar* magazine. At a time when death metal was in danger of becoming a grunting, Satan-glorifying parody of itself, *Spiritual Healing* showed that death metal was important and that Chuck Schuldiner was undeniably the person to show the way forward.

Ironically, Chuck had been cast out of his own band. In the weeks after the album's completion, personal and business problems had begun to overwhelm him, and Chuck pulled out of the European tour that had been lined up. "I came to a point [at] which I thought everything was doomed to fail," he told Arno Polster, without elaborating on the details, in the March 1991 edition of Germany's *Rock Hard* magazine.

GT PROFILE

Zakk Wylde: Don't get between him and his tone

WHAT HE'S DONE: At age 20, he grabbed one of the most coveted positions in rock, landing as Ozzy Osbourne's guitar player. In addition to his many albums and tours with Ozzy, Zakk is equally well known for his brutal playing as the frontman for his own band, Black Label Society.

WHAT HE'S DOING: BLS released their latest album "Shot To Hell" in 2006, and have been touring non-stop in support ever since.

WHAT HE USES: Zakk insists on GT tubes in his Marshall JCM800 signature amps, and he's bought them from the beginning. He says that his GT6550R Power Tubes and GTECC83S, GT12AX7C and GT12AX7M Preamp Tubes are critical to his much admired tone both in studio and on tour.

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Zakk Wylde

More info on Zakk Wylde and GT's other Friends & Relations at www.groovetubes.com

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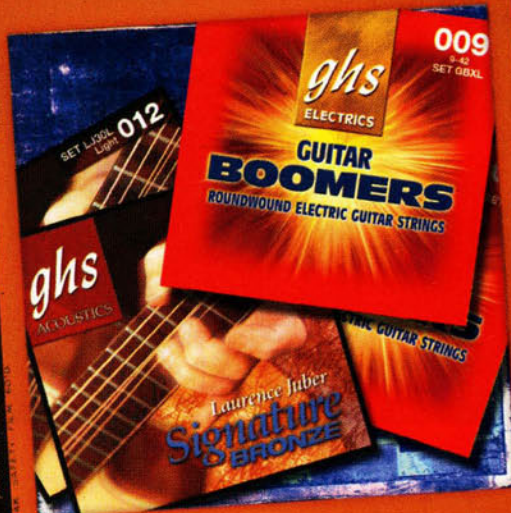
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To Chuck's surprise, his band members decided to go without him. It was an unforgivable mutiny, made worse by their denunciations of Chuck onstage and in the media. Butler told *Rock Hard* that Chuck was home, mowing the grass. In response to their actions, Chuck hired an attorney and gained the rights to the name Death. "After all, Death is still my band," he told Polster. "I thought they were my best friends, but I was wrong. At all times, musicians are replaceable. Friends are not."

Chuck had never needed an excuse to fight for his music. Now handed one, he responded with devastating force. *Human*, his followup to *Spiritual Healing*, was a calculated retaliation against his former bandmates, who claimed he was washed up, and the metal media, which painted him as a narcissistic monster. "This is much more than a record to me," he told *Metal Hammer's* Robert Heeg in the December 1991 issue. "It is a statement. It's revenge."

Shedding the gory trappings of his past lyrics, Chuck now wrote in a manner that seemed wholly introspective and personal. It's not hard to imagine him addressing Butler in "Secret Face," where he sings of "a mask / That covers up one's true intentions," or in the opening lines of "Lack of Comprehension": "A condemning fear strikes down / Things they cannot understand / An excuse to cover up weaknesses that lie within / Lies."

Certainly, the intricacy and nuance of Chuck's songwriting make it clear he had not spent the past year lying around. He had been

striving to give Death a more technical sound, and on *Human* he succeeded, in part due to his choice of musicians. Guitarist Paul Masvidal and drummer Sean Reinert were recruited from Florida technical hardcore band Cynic, while bassist Steve DiGiorgio came from California's highly technical thrash band Sadus.

Chuck's musical growth continued with Death's next two albums, *Individual Thought Patterns* and *Symbolic*, but as the Nineties wore on, he was beginning to tire of his role as guitarist and frontman. As early as 1993, he had told *Guitar School*, "In the future I plan to do a more melodic, straightforward metal side project with a singer in the Rob Halford style." By 1997, he was ready to take action. Placing Death on hiatus, Chuck began to lay the plans for his next musical project, Control Denied.

"Chuck wanted to have a band in which he did no singing, that was the main reason," says Jane. "Singing was really hard on his voice." Adds Richard Christy, "He just wanted to try something with a more traditional metal singer, because he was a huge fan of bands like Iron Maiden, Manowar and bands like that. I don't think he ever wanted to stop doing Death full time, because he knew how much that band meant to people. But he was ready for a break."

Christy was among the first people Chuck selected for Control Denied. They had met by chance in 1996: The drummer had just moved to Orlando with his band, Burning Inside, and was shopping at Altamonte Mall with his guitarist when they spotted Chuck at a B. Dalton book-

store. "We walked in to check out some metal magazines, and there's Chuck reading a magazine! And we were like, Oh, should we say hi? So we said hi, and he was super nice. We told him we were huge fans, and—I'll never forget this—he took the time to talk to us. We talked to him for, like, 15 or 20 minutes about metal, and it was just so cool. We couldn't believe that in a mall in Orlando, Florida, we were meeting Chuck Schuldiner."

Soon after, Christy and Chuck began bumping into one another. "Pretty much everybody in the metal scene in Orlando would hang out at the same places," says Christy, "the same shows, the same parties." By coincidence, when Chuck was in need of a drummer for Control Denied, a mutual friend suggested Christy. "They got me in contact with Chuck, and I was so nervous just calling him to set up an audition. I remember taking my drums to Chuck's rehearsal space and playing four of the most complicated Death songs right in a row, without stopping or any mistakes. Right then, it just clicked. It just felt awesome, because I had been playing along to those songs on CD for years. And to be there playing them with Chuck was mind blowing."

Christy got the job and, with it, a little surprise: though Chuck was ready to move ahead with Control Denied, he decided to accommodate his new label, Nuclear Blast, with one more Death album. "I was super excited about that because I was a huge Death fan," says Christy. With Scott Clendenin on bass and Shannon Hamm on guitar, Chuck began recording *The*

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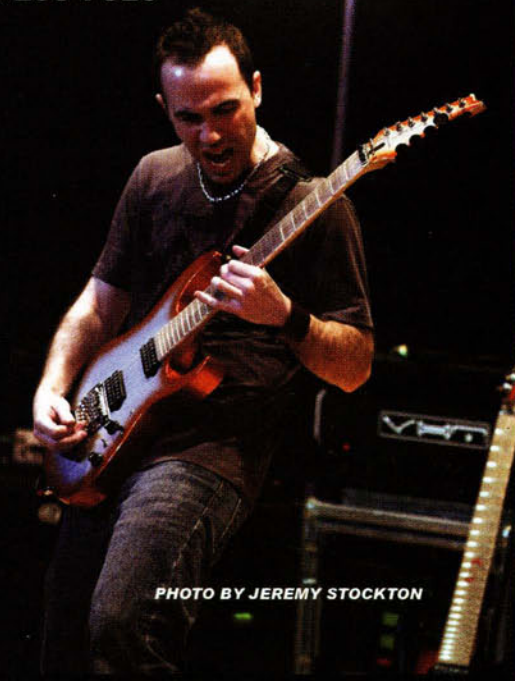


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Sound of Perseverance, Death's most aggressive, progressive and technically challenging album. Opening with the savage blast of "Scavenger of Human Sorrow," the album was relentless in its fury and musical virtuosity, culminating in a blistering cover of Judas Priest's "Painkiller." Released in 1998, *The Sound of Perseverance* was Death's seventh album and, in the opinion of many fans, their best.

Christy recalls the subsequent tour as a happy time. "In Italy, our bus pulled up to this club in Milan, and there were hundreds of kids waiting there. We got out and headed to a restaurant, and these kids started following us down the street, like it was a parade, and chanting Chuck's name. We get to the restaurant and start eating, and all those kids had their faces pressed against the windows, watching us eat. It was like a zombie movie! Chuck got such a kick out of that. He was so humbled, too."

WITH THE *Sound of Perseverance* tour completed, Chuck and his new group went to work on Control Denied's debut in early 1999. The sessions were well underway that May when Chuck began to experience pain in his upper neck, which he believed was caused by a pinched nerve, possibly from strain. An MRI scan proved he was right about the pinched nerve; unfortunately, it was caused by a tumor growing at the base of his brain. On May 13, his 32nd birthday, Chuck was diagnosed with pontine glioma, a rare type of brain stem cancer that typically affects children. Says Jane,

"Chuck's doctors determined that he had that tumor from childhood, with no symptoms at all to alert us through the years."

The tumor's sensitive location made it inoperable, and Chuck underwent radiation therapy to control its growth. Alternative treatments were sought as well. Because he had no medical insurance—a common situation for many musicians, even those signed to label contracts—Chuck's treatment was paid entirely out of pocket. In all, his family spent some \$90,000 for his therapies. During that time, Beth put her real estate career on hold to take care of Chuck and raise funds for his treatment. "I told Chuck as a joke, 'You are a full-time job,'" Beth told MTV. "Every single dime has been for him, but Chuck would do it for me 1,000 times over."

November brought the release of Control Denied's debut, *The Fragile Art of Existence*. By then, fans knew of Chuck's condition. Many assumed the band's name and album's title were references to his illness, but both were chosen before his problems manifested themselves.

In the first days of 2000, Chuck and his family learned of an experimental surgical procedure that could treat his condition. Within just one week, they managed to assemble a team of five medical specialists to perform the surgery, and to do so quickly: the head surgeon declared that Chuck's life was "in imminent danger" and scheduled his surgery for January 19. Although the procedure was expensive, the doctors had agreed to waive their fees. Unfortunately, the hospital hosting the operation, New York

University Medical Center, would not waive its fee, estimated at \$70,000 to \$100,000. Although the center was willing to accept as little as \$5,000 as a down payment, Beth was also asked to sign over Chuck's future royalties to pay the balance. She refused.

Still, the surgery went ahead as planned. Nearly half the tumor was removed, and Chuck's life had been saved. Soon after, he began physical therapy to help him recover from the effects of the tumor and surgery. Within two months, he was telling MTV News, "Everything looks good. I'm moving pretty quick through physical therapy, and we're seeing good results." Chuck said he was especially buoyed by the financial donations from his fans and from fellow musicians who put together benefit shows. "When this sort of stuff happens, it really brings people together. It's incredible how people aggressively organized for this. It's very uplifting."

Chuck had good reasons to be optimistic. Though the tumor had not been entirely removed, it had reportedly necrotized; the tissue was effectively dead. In addition, if the tumor had been with Chuck since childhood, as his doctors said, then it was most likely a low-grade glioma, which is slower to grow and less aggressive than a high-grade variety. In any case, Chuck's prognosis for recovery looked good.

Work went ahead on a new Control Denied album, tentatively titled *When Man and Machine Collide*. But when Chuck's symptoms recurred in early 2001, his worst fears were real-

Line 6 Recording Package Inspires Creativity in the Studio

➔ By Dave Humboldt

How often has this happened to you? You set aside a good chunk of time in your busy life to focus on songwriting only to find that you're just not feeling it. You should be but for whatever reason, you're just not. So you grab your trusty old guitar, plug into the same amp you've been playing since the earth was cooling, and begin your frustrating attempt to write a modern classic. After a few minutes of playing those same tired riffs, you decide to abandon the session altogether. You are uninspired. The good news is that the problem may not be you at all.

Using the same amp and guitar tone every time can really put the brakes on your creativity. I've had the same problem for years, and any solution (like buying a bunch of new gear) was often very expensive. Amps, guitars, stompbox effects, you name it and I bought it, all in an effort to get out of a rut. Finally, 26 years later, I think I finally found the solution that works for me: the new Line 6 Recording Solution Package.

I bit the bullet, shelled out the \$699.99, and got way more than I bargained for. The Line 6 Recording Solution Package includes the Variax 300 Electric modeling guitar, PODxt Live, and a Variax Digital Interface cable

(which not only carries the audio and patch data, but also powers the Variax). I eagerly unpacked the box and was up and running in no time at all. After running a 1/4" cable from the back of PODxt Live into my M-Box/ProTools LE System on my Mac, I turned up the master volume and began auditioning sound immediately. The lack of traditional magnetic pickups in the Variax not only provides a way to get the sounds of 25 electric and acoustic guitars, it completely eliminates ground noise. Now I can hear the pure tone with zero distractions. The Variax combined with PODxt Live's 42 amp models, 24 cabinet models and 90+ effects will give me more options than I could dream of. With the Variax hooked up to PODxt Live using the Variax Digital Interface Cable, I can change my entire setup, including the guitar model, just by stepping on a footswitch. Line 6 makes it possible to have all the tools I need to record an album without ever leaving my comfy chair.

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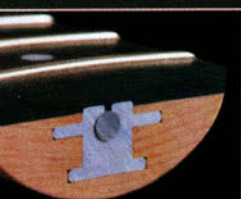
With the introduction of the Line 6 Recording Solution Package, my search to keep myself inspired is over. Check it out for yourself and see what it can do for your home recording project. For me, it is the obvious answer. For the price, it's an absolute no-brainer.



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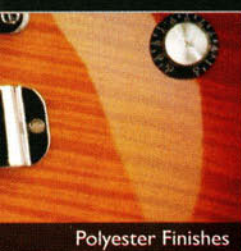
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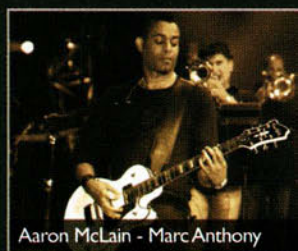
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ized. The tumor had begun to grow once again, invading areas of the brain too sensitive for surgery. Having been once abated, the cancer now returned with a devastating vengeance. "Chuck lived on his own until early in 2001," says Jane, "when I went to his house to stay with him during the day and eventually full time."

By May, his doctors believed surgery was possible and should be performed immediately. Once again, bureaucracy blocked the door to Chuck's recovery. Though he had obtained medical insurance since his first operation, his insurer refused to pay for the second surgery—estimated at \$70,000 to \$120,000—because the tumor existed before the start of his coverage. The Schuldiners, having exhausted their funds on his previous treatments, did not have the \$30,000 down

payment required for his surgery.

Responding to Chuck's dire condition, numerous artists—including Pantera, Disturbed, Red Hot Chili Peppers, Marilyn Manson, Korn and Slipknot—donated merchandise for an online auction to raise funds. Chimaira solicited donations while on the road, and benefit concerts were organized by metal acts worldwide. The outpouring of support was enormous.

Throughout Chuck's illness, Christy visited regularly, doing his best to keep his friend's spirits up. "We'd listen to metal together, make prank calls and goof around. We tried not to think about the bad things and just stay positive and think about music and happier things. We would just talk and reminisce and look forward to going on tour again."

"Chuck was the one who never gave up, who instilled hope and love in those all around him, and he never cursed fate," says his mother. "After losing Frank, he worried so about what it would do to the three of us—Beth, [his nephew] Christopher and myself—to lose him. I promised him we would do the best we could if he were to lose that fight."

Although Chuck's condition improved by November, his weakened state left him vulnerable to infections. Late in the month, he contracted pneumonia and was placed in the hospital. He was released on December 13 and returned home. One hour later, at 4 P.M., Chuck's body gave up. He died as one imagines he would have wanted, at home, surrounded by his family.

"At the end," says Jane, "he thanked me for the golden memories of his childhood."

The fate of the final Control Denied recordings has been a matter of contention since Chuck's death. Recently, the Schuldiners and Guido Heijns, owner of the now-defunct Hammerheart Records, to which Control Denied was under contract, entered into a lawsuit, with each side claiming rights to the recordings. Heijns has previously released some of those tracks, against the family's wishes, on *Zero Tolerance*, a two-disc compilation from 2004 that also featured Death demos and live recordings. Says Jane, "The legal battle continues with hope that all will be finalized soon. I can tell you that, absolutely, Chuck's last album will be released exactly as he told his sister and I he wanted it to be done. That was Beth's last promise to Chuck, and she will keep it."

It's not putting too fine a point on things to say the fight for Chuck's music is the fight for his soul. He lived for his music, and he died for it. Clearly, had he chosen a more lucrative occupation or sold out to play a more popular style of music, Chuck might have had the financial means and benefits to beat his disease. But selling out was an unknown concept to him; he could do nothing less than follow his heart. Doing so, he demonstrated how an artist lives: on his own terms, without compromise.

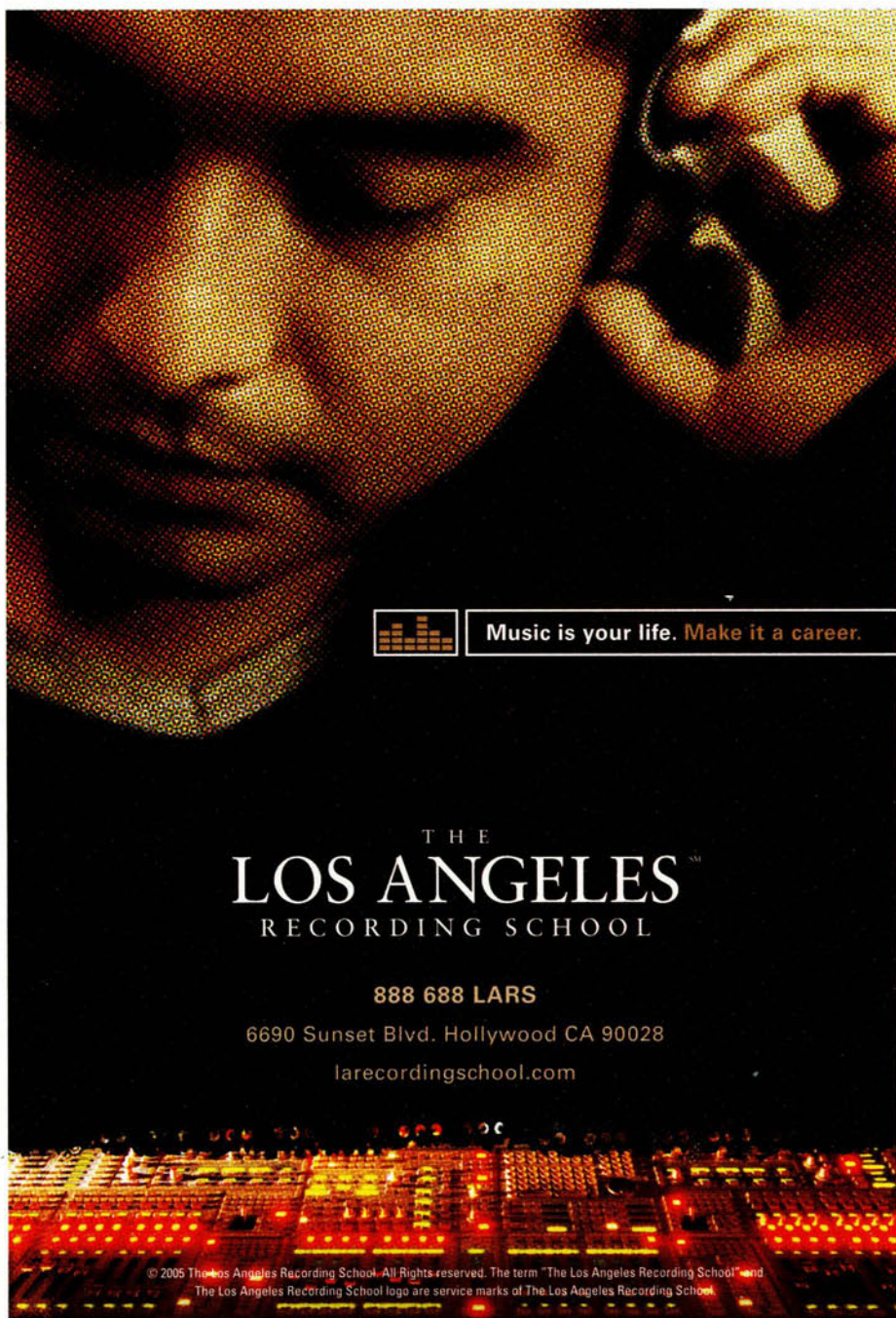
"With regard to death metal, he contributed a standard of musicianship that people are still aspiring to," says Don Kaye. "He was a pioneer who tried to take the music in an interesting and progressive direction. And in that way, coming along when he did, he crystallized the genre."

"His music is timeless," adds Christy. "It still sounds as fresh as it did when it came out. Plus, Chuck's style on guitar is unmatched: it's the perfect mix of melody, technicality and brutality. I'm extremely lucky to have been not just part of the band but also a close friend of Chuck's. He inspired me, and he continues to inspire me, every day."

He is clearly not alone.

"I still receive so many emails from Chuck's fans," says Jane. "I know from them that Chuck is remembered not only as a great musician but as someone who made, and continues to make, a difference in their lives. He inspires them still."

Not all those fans are adults who grew up with Chuck's music; many, says Jane, are as young as 11. "Just think: another generation is discovering Chuck's music. He would be so proud."



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Allman Brothers Band, you and bassist Berry Oakley had forged a tight musical relationship from playing together in a variety of different bands.

BETTS Berry and I started with a band called the Soul Children, which later became the Blues Messengers. By 1967/'68, we moved to Jacksonville and our band had become the Second Coming, so named by a club owner because he thought Berry looked like Jesus Christ. We thought that was corny as shit, but the club owner offered us double what we were making in Tampa, and he had a new club with a wild psychedelic light show, which nobody had in Florida; that was "California" stuff. The

club was called the Scene, and it was the *only* place in Jacksonville like that, and we were the *only* people in town with long hair. We'd drive somewhere and people would throw shit at us!

At that time, nobody was coming to the club to see us, and the ones that did had "white-wall" haircuts [buzz cuts]. So we started to play for free in the park, and got some guys to put a little makeshift stage and a generator together for us.

GW Was this Willow Branch Park?

BETTS I'm not sure of the name; it was by a place called the Forest Inn, a BYOB after-hours joint on 10 acres, and we'd set up outside on Sunday afternoons. Berry would say things like, "We've got to get our people together," and I'd say, "What people?" [laughs] He'd say, "They're

out there; they just don't have any place to congregate." Pretty soon, the people's hair started getting long, and we started to see tie-dye shirts and beads. We started to get really good crowds, a couple thousand people. Then the police decided to run us out of town.

By late '68/early '69, Duane started showing up and he'd sit in with us. That was when I really started to get to know Duane, and we hit it off great then.

GW Did this lead to the formation of the Allman Brothers Band?

BETTS It was around that time that Duane, Oakley and Jaimoe decided to put a trio together, and Duane's manager, a guy named Phil Walden, got them a record deal. So Berry started going up to Muscle Shoals to record with Duane. Ironically, Duane was helping to bust up our band, which I knew was bound to happen. What I didn't know was what it would eventually lead to.

Their group was supposed to be a power trio, like the Jimi Hendrix Experience and Cream, but Duane had to sing, and Jaimoe doesn't play drums in that style at all. Berry brought back some demos of the stuff they were doing, and even though it was good, they weren't going to be able to stand up next to Hendrix and guys like that.

GW Were these the tracks "Happily Married Man," "Going Down Slow" and "Down Along the Cove," which were, at the time, supposed to go on Duane's solo album? [The tracks were eventually released on Duane Allman: An Anthology Vol. I and II.]

BETTS Yeah, and they recorded some Chuck Berry stuff, like "Maybellene" and "No Money Down," too. Duane could sing, but he wasn't a "singer," and the stuff didn't have the power trio kind of sound. It wasn't making it. So it was around that time that Berry and Thom Doucette, who played harmonica with them, started talking to Duane about getting me into the band. They said, "You and Betts together—this is too interesting to let it slide by. Fuck this trio! Let's get Betts and also get your damn brother Gregg in here!"

At that point, Gregg was out in L.A. and they were mad at each other. It was just a brotherly thing; they fought all of the time. Duane said, "Oh, he ain't coming," but we knew Gregg was going to have to come. And as soon as I got in there, Oakley and Doucette and I started harping about getting another drummer, because we felt one drummer couldn't carry the band. Berry and I had been playing six nights a week with our band, and Duane was sitting in with us every night, plus we did the jam on Sundays as an unnamed band, which would soon be called the Allman Brothers Band.

Our drummer at the time was great, but he wasn't the kind of drummer we wanted for this new band with Duane and Jaimoe. His name was "Nasty" Lord John. [laughs] He played like Ginger Baker; he hardly ever played a straight beat. But when Butch [Trucks, drummer] came along, he had that freight train, meat-and-potatoes kind of thing that set Jaimoe up perfectly. He had the power thing we needed.

Now we had a five-piece band that really started to sound like something. And when Duane and I really started to play together all of the time, it was like [jazz violinist] Stephan

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Grappelli and [jazz guitarist] Django Reinhardt, because we played *together* and complemented each other as best we could.

GW When did Gregg come into the fold?

BETTS We kept nagging Duane to call Gregg, and finally he did. Gregg showed up in the beginning of '69, and when he heard the band play, he was *floored*. He walked in during a rehearsal, and he said, "I can't play with this band!" We were really blowing; we'd been playing those free shows for six weeks by that point.

We had songs like "Don't Want You No More" completely down, just the way it is on our first album. When Gregg got with us, we added the 6/8 part to it for the organ solo, and then segued into his song, "It's Not My Cross to

Bear," to make it like one big tune.

GW Once Gregg sang and played with the band, was it obvious that the ingredients were all in place, and this was something special?

BETTS We *knew* that what we were doing was *the thing*. We all had been bandleaders, we were all very experienced as musicians, and we knew what we now had.

And Duane was such a great guy for keeping things positive. He would talk about all of the things that we all had been thinking about and gave us what were, essentially, pep talks. He'd often say, "I'm not the leader of this band, but if and when we need one, I'm a damn good one!" And he was.

GW An essential part of the Allman Brothers story that is often neglected is an acknowledg-

ment of Berry Oakley's many musical contributions to the band.

BETTS Absolutely. I bring up the importance of Berry Oakley in every interview, but it doesn't always get printed. For one thing, Berry was the social dynamics guy: he wanted our band to relate to the people honestly. He was always making sure that the merchandise was worth what they were charging, and he was always going in and arguing about not letting the ticket prices get too high, so that our people could still afford to come see us.

GW And he also played a big role in shaping the band's arrangements.

BETTS Oh yeah. "Whipping Post" was a ballad when Gregg brought it to us; it was a real melancholy, slow minor blues, along the lines of "Dreams." Oakley came up with the heavy bass line that starts off the track, along with the 6/8-to-5/8 shifting time signature. When he played that riff for us, everyone went, "Yeah! That's it!" In fact, Oakley called a halt to the rehearsal and said, "Wait a minute; let me work on this song tonight and let's get back to it tomorrow." By the next day, he had that intro worked out.

Oakley morphed a lot of those songs into something different than the way they had started. And the arrangement on "Hoochie Coochie Man" [from *Idlewild South*] was all me and Oakley.

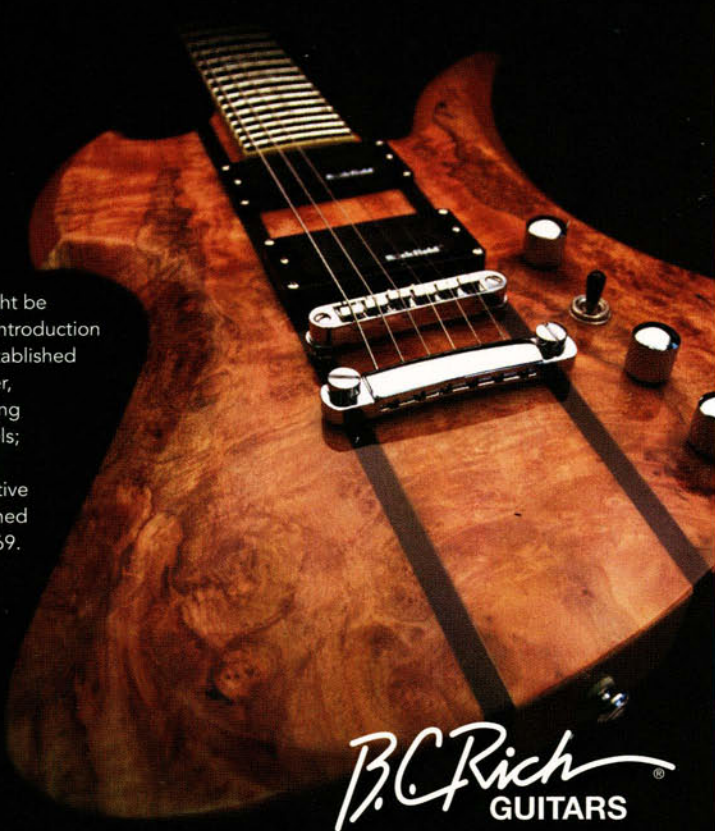
GW Is that "Hoochie Coochie Man" arrangement a good example of the way you'd been playing in Second Coming?

BETTS Yes, it was. That was the way we played together, with all of the constantly evol-

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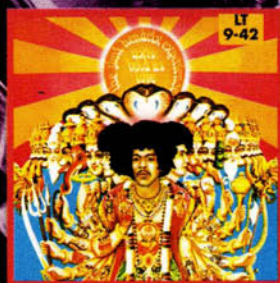
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ing unison licks.

GW What were the things that Duane brought to the table, arrangement- or composition-wise?

BETTS Duane and Gregg had a real "purist" blues thing together, but Oakley and I in our band would take a standard blues and do what we did with "Hoochie Coochie Man" to it. We were really trying to push the envelope all of the time, and we didn't care about a purist blues attitude. We *loved* the blues, but we wanted to play in a rock style, like what Cream and Hendrix were doing.

Duane was smart enough to see what ingredients were missing from *both* bands. We knew that we didn't have enough of the true, purist blues in our band, and he didn't

have enough of the avant-garde/psychedelic approach to the blues in his band. So he decided to try to put the two sounds together, and that was the first step in finding the sound of the Allman Brothers Band.

GW Both you and Duane were very strong personalities, musically and otherwise. It's easy to imagine that it would have been difficult for two such formidable guitar players to work together as well as you two did.

BETTS We had an immense amount of respect for each other, to the point where it was almost like, Don't push me too far! I didn't push him and he didn't push me. We talked about being jealous of each other and how dangerous it was to think that way, and that we had to fight that feeling when we were

onstage. He'd say, "When I listen to you play, I have to try hard to keep the jealousy thing at bay and not try to out-do you when I play my solo. But I still want to play my best!" We'd laugh about what a thin line that was. We learned a lot from each other.

When you think about it, I was only 25 and Duane was 23, and the things we were talking about were pretty mature for guys our age. Duane was one tough, cocksure guy. He had a strong belief in himself, and he was damn good. I was damn good too; I just didn't believe in myself the way Duane did. It wasn't until a few years later that I thought, Well, I guess I am pretty good too.

GW In April of '69, the band moved up to Macon, Georgia, at the behest of Phil Walden, who had by then become the band's manager and had signed the group to his new Capricorn record label. In August, the band cut the first album, and the second record, *Idlewild South*, was recorded between February and July 1970. Around this time, Duane talked about wanting the next record to be a live album.

BETTS We were all real happy with the first two records, and I should point out that Duane was a *monster* in the studio. [Duane had been a session musician at FAME studios in Muscle Shoals, Alabama, and played on numerous tracks for Atlantic Records artists, including Wilson Pickett and Aretha Franklin.] He taught me, and all of us, a lot about having the proper mindset for working in the studio environment. He knew how to make a record, and he taught me how to get into the game.

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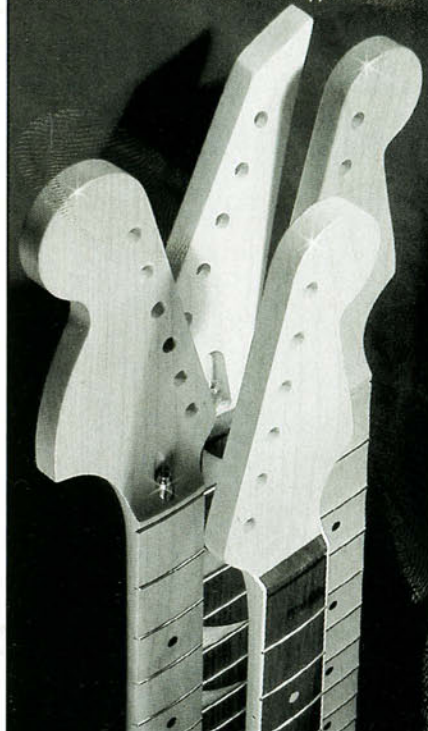


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But it's true; we all wanted to make a live record by that point. I think it was [producer] Tommy Dowd that suggested the Fillmore East, and we said, "Yeah!" The Fillmore was our Carnegie Hall, and we loved [Fillmore manager] Bill Graham so much. He never gave us one grain of bullshit, and he'd raise hell with other bands over all kinds of things. On the closing night of the Fillmore East, he called us the "best damn band in America," and that floored us.

GW *At Fillmore East* is a magical record, one that is widely regarded as the greatest "jamming" album ever recorded.

BETTS With many live records in those days, the joke was, "the only live thing on the record is the audience," because just about every band would go into the studio afterward and fix

the tracks. On *At Fillmore East*, nothing was changed; the only studio work that was done was that we edited down the length of one or two tracks, and that was it. Also, the first night we had some horn players come and sit in with us, and we ultimately cut them out, too. So, there was some technical stuff done, some solos cut down in length, but there is *not* one single overdub.

GW The opposite end of the spectrum is "You Don't Love Me," which goes on for nearly 20 minutes.

BETTS Yeah, we let that one go! [laughs] It's great! The thing is, I played shit in there that I'd never played before *in my life*. Duane played his solo bit forever, so I thought, Well, I guess I'm supposed to come up with something, too!

GW Another groundbreaking byproduct of the popularity of *At Fillmore East* was that FM radio began to play album tracks like "Whipping Post," which was the length of an entire album side.

BETTS In those days, FM radio was an "underground" thing, where the DJs would tell you who the players were and give you some background on the music. They didn't have to follow a strict format the way AM did, so it was pretty open. There's nothing like that now, but we came along at a time when we could get our stuff, even our live stuff, played on the radio, and that was how a great many people found out about us and became fans.

GW What are your feelings about *At Fillmore East* today?

BETTS I think it's one of the greatest musical projects that's ever been done in any genre. It's absolutely *honest*; an honest representation of our band and an honest representation of the times.

GW Why do you think it's important for people to listen to Duane Allman today?

BETTS Simply because he was one of the best there ever was. When you listen to Duane, you are hearing a truly gifted individual giving his all to the music, and there is nothing better than that.

Duane played music the same way that he rode his motorcycle and drove his car. He was a daredevil, just triple-Scorpio, God's-on-my-side wide open. That was part of the romance. And I loved Duane. I have nothing but admiration for him. 🌟

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LOVE TO METER

Using mixed meters within a complex melodic riff



My past two columns have featured the composition "Rainforest," from my album *No Boundaries*, as a vehicle for the study of a variety of different techniques. This month I'm

going to use additional excerpts from "Rainforest" to illustrate two approaches to complex melodic phrasing.

FIGURE 1 depicts the last three bars of the tune's first solo section. "Rainforest" contains many meter shifts, but this section is performed in straight 4/4 time, over which I play rhythmically complex solo phrases. The long phrase in bars 1 and 2 may look daunting, but it is actually based on a simple melodic shape that ascends the top two strings through six successive positions of the A Aeolian mode (A B C D E F G).

The excitement factor comes from the fact that I'm cramming in fast passages in an impromptu fashion, using the *legato* (smooth and connected) technique of hammering on and pulling off to create a flowing melody line.

The first shape in **FIGURE 1** covers the 10th–13th frets, beginning with the pickup into bar 1 and continuing through the upbeat of beat two: I begin with a double hammer-on on the B string, from the index finger to the ring finger and pinkie, and then do the same thing on the high E string; I then execute a double pull-off on the high E, from the pinkie to the ring and index fingers, followed by the same move, in reverse, on the B string, after which the ascending (double hammer-on) part of the phrase is repeated.

I then shift up to the next position of A Aeolian, moving from the 12th fret to the 13th and 15th frets on the top two strings, and play another ascending/descending phrase of similar construction. Notice that as the line progresses, the number of notes that fall on each beat changes. This happens because I'm more interested in the effect achieved by the fast legato approach than in the number of notes played on each beat.

On beat four of bar 1, I cram in nine notes—three double hammer-ons—and shift up to the next position of A Aeolian while introducing a new six-note phrasing pattern for bar 2. This six-note pattern ascends within the structure of A Aeolian four times, eventually bringing me to the 19th position, from which point I can easily bend a high D, first

string/22nd fret, up one whole step, to E, and finish off the phrase.

Now that you understand the structure of this riff, slowly work on each positional element until you can perform the legato phrases and positions shifts quickly and smoothly, and then put all of the pieces together.

The bridge section of "Rainforest," shown in **FIGURE 2**, is based on the B Phrygian mode (B C D E F \sharp G A), which is the third mode of the G major scale

(G A B C D E F \sharp). The shifting meter—from 5/8 to 7/8 to 9/8 to 7/8—is dictated by the way in which I successively break up the Phrygian mode into segments of varying length. Alternate pick and palm mute this passage to achieve the proper percussive effect.

After repeating this phrase, I move it up an octave, as shown in **FIGURE 3**. Just to make things even more complicated, I add a little tag at the end, as shown in the next-to-last bar.



"Rainforest"

Tune down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

All notes and chords sound one half step lower than written.

FIGURE 1 first solo

Moderately $\text{♩} = 132$

FIGURE 2 bridge

N.C.
P.M. throughout

FIGURE 2 bridge

N.C.
P.M. throughout



STEEL THIS LICK

Adapting pedal steel licks to six-string electric guitar

This month, I'd like to show you a few cool techniques that pedal steel guitar players use and explain how you can adapt them for use on a standard six-string. The pedal steel guitar is one of my favorite instruments and is most closely associated with country- and western swing music. Pedal steel players hold a metal bar against the strings with the fret hand and slide it up and down the strings in a style akin to standard slide guitar technique. They also wear fingerpicks on the pick hand and use foot pedals to precisely raise the pitch of one or more strings at a time and thus create smooth transitions from chord to chord. Steel players often use a variety of tunings, such as C6 or E9, which, along with the use of the pedals, allows for a variety of chord voicings.

A common pedal steel technique is to sound two or three notes together and then raise one of them with a pedal in order to bend into a major or minor triad. As shown in **FIGURE 1**, I pick the notes D, G and C, sounding a three-note voicing of Csus2; I then bend the D up one whole step to E, in effect bending into a C major triad. Bending one note while sustaining one or more unbent notes is known as *oblique bending*.

You can also apply bends to double-stops (two-note chords), as demonstrated in **FIGURE 2**: beginning with the notes G and B, which reference a G major chord, I simultaneously bend the B up one half step, to C, and the G up one whole step, to A, in order to sound Am; I then resolve back to G by releasing both bends. Double-stop bends like this are more difficult to execute than oblique bends and must be practiced in order to be performed with correct intonation.

Another pedal steel signature is the use *volume swells*: using a volume pedal, steel players will often pick the strings with the volume off and then depress the pedal to swell into the chord. As shown in **FIGURE 3**, I first fret either a major or minor triad with my guitar's volume knob turned all the way down and then pick the strings and quickly rotate the knob from off to on. A twist on this technique is to instead use your guitar's tone control in a similar manner, as shown in **FIGURE 4**.

Let's try using these techniques over a diatonic chord progression in G. In **FIGURE 5**, I begin by sounding the notes A and D over a G chord then bend the

A up one whole step, to B, thus bending into a G major triad; over the next chord, D/F#, I simply release the bend back to A to sound an agreeable chord tone. I use a similar two-note shape for the following chord, Em, in this case bending the lower note, F#, up one half step to G. Over the C chord, I use a three-note shape, akin to **FIGURE 1**. Notice that, as **FIGURE 5** progresses, I alternate between two- and three-note voicings and add vibrato to the bends before releasing them.



In **FIGURE 6** I incorporate multiple string bends into the same progression: in bar 1, I bend D up one whole step while simultaneously bending a high B one half step; in bar 3, I carefully bend all three pitches of a D major triad in order to briefly sound the notes of an Em triad.

Now that you've gotten the idea, invent some of your own pedal steel-type licks. And be sure to check out pedal steel masters like Buddy Emmons, Speedy West, Paul Franklin and Leon McAuliffe. See you next month!

FIGURE 1

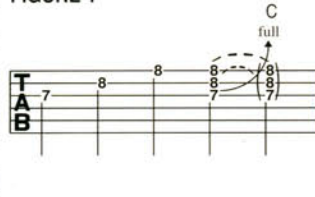


FIGURE 2

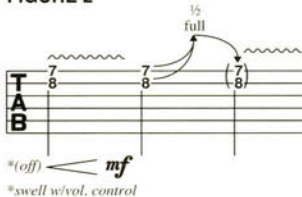


FIGURE 3

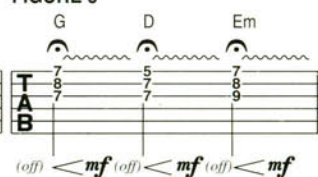


FIGURE 4

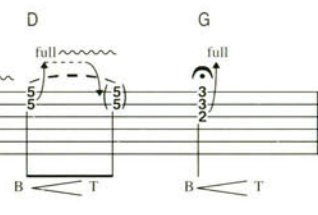
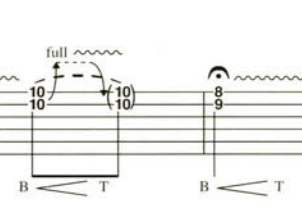
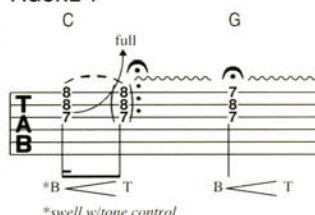
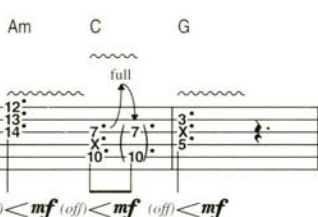
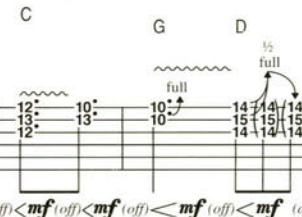
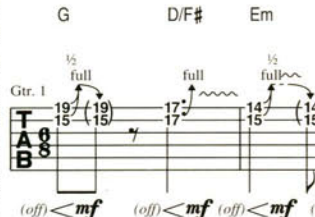
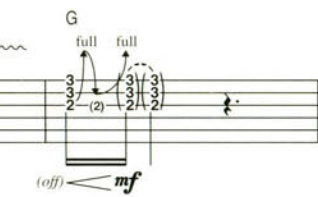
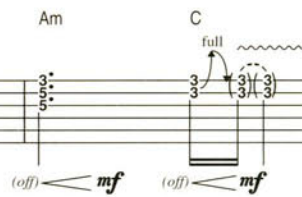
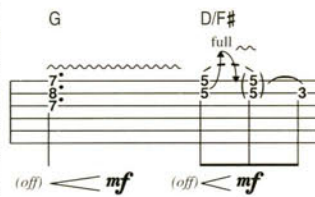
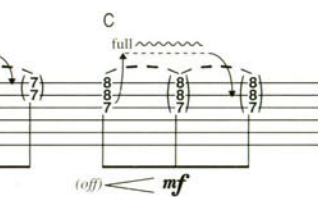
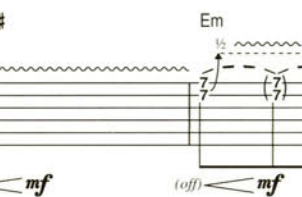
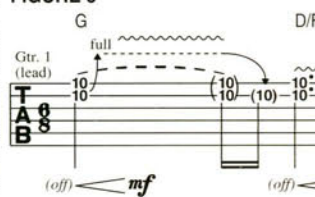


FIGURE 5



VAN

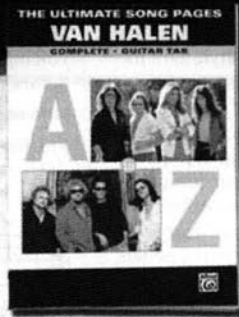
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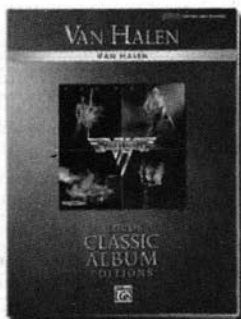
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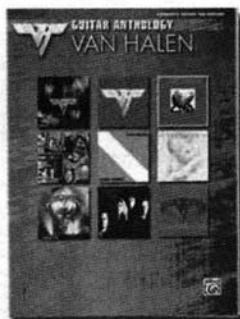
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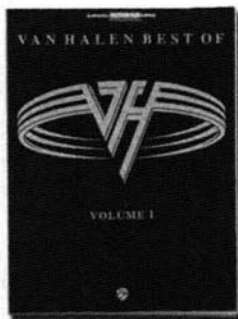
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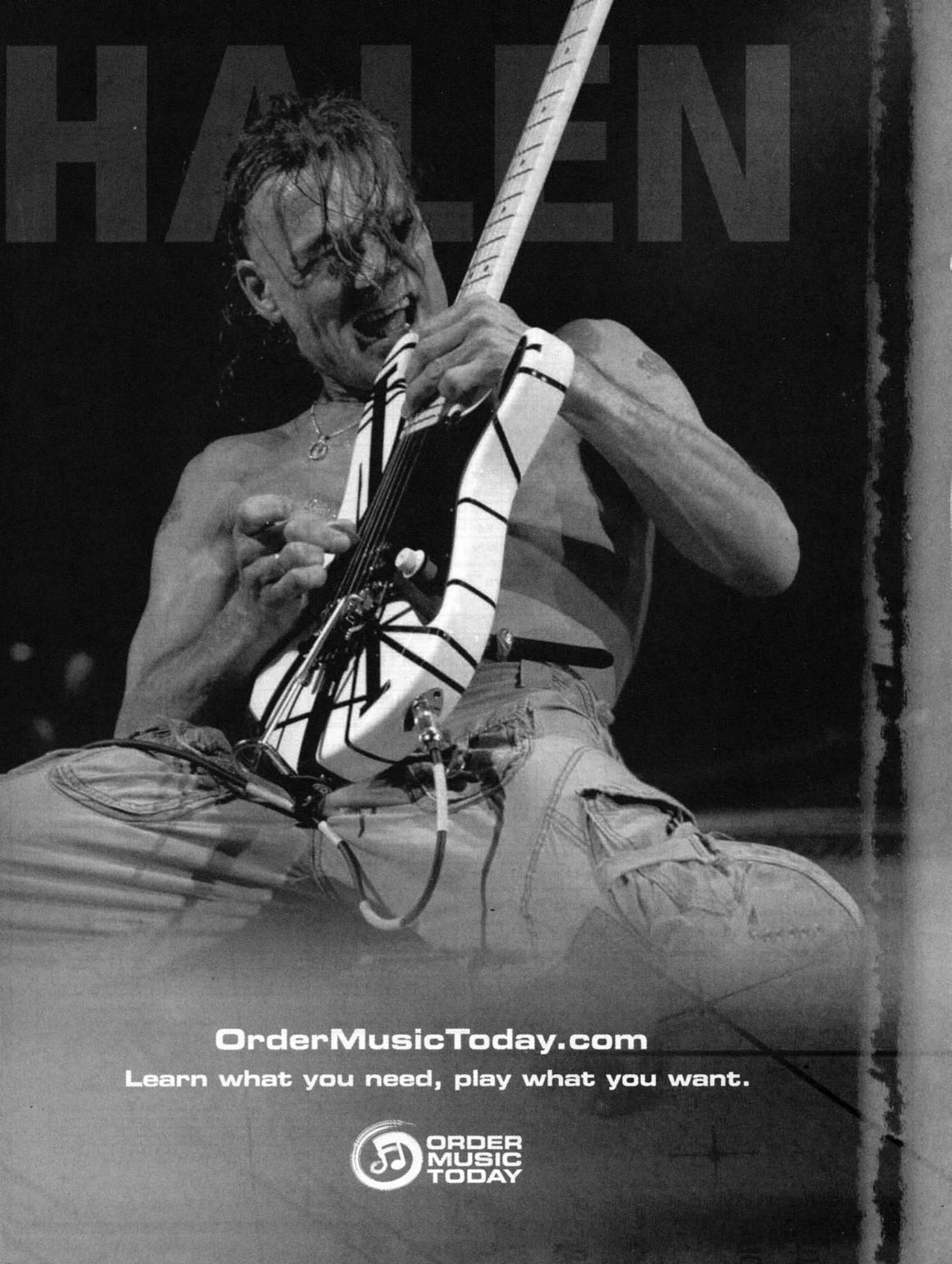
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GNX4 GUITAR WORKSTATION® POWERED BY BILLY CLEMENTS



The Tones Behind The Tunes!

A Guide to the Perfect Tone

Guitarists practice hard at their technique, but this just doesn't matter if they don't have the tone to back it up. Whether it be Randy Rhoads ground breaking metal chops or the Allman Brothers classic slide guitar, you can be sure these and the rest of this month's artists spent as much time getting their tone dialed in as they did getting their performances nailed.

Now that I've used the GNX4 Guitar Workstation® for the last few months, I still have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarworld), but you have a wealth of options for recording, practicing and song creation.



One of the coolest features is the MP3 player, which lets me download all the great lesson clips from the magazine at: **>>HEAR IT ONLINE: WWW.GUITARWORLD.COM** Load these or your favorite artist MP3s on the compact flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard recorder and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

Check out www.guitarworkstation.com for the latest updated application tips and tutorials that can help you get the most out of your GNX4 Guitar Workstation.

See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

Iron Maiden "Hallowed Be Thy Name"

Display Name: **HALLOWE**

Chan One EQ	On	0.0	150	2500	5000	0
GeNetX	Chan 1	Blackfac	Amer2x12	1	Britstak	Brit4x12
Chan Two EQ	On	0.0	150	2500	5000	3
Tone	Ch1/Ch2	40/60	0/0	0/12	7/10	85/65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	37	0	—	—
Chorus/Mod	On	Chorus	17	79	20	65
Delay	Off	—	—	—	—	—
Reverb	On	Hall	10	50	50	40
Exp Assign	Exp 1	Vol Pre	0	99	—	—

Allman Brothers "Trouble No More"

Display Name: **TROUBLE**

Chan One EQ	On	0.0	150	2300	3700	0
GeNetX	Chan 1	Britstak	Brit4x12	1	Britstak	Brit4x12
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	Ch1/Ch2	7/60	-5/-1	2/7	7/4	98/78
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	37	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	On	Hall	10	0	33	32
Exp Assign	Exp 1	Vol Pre	0	99	—	—

Death "Pull the Plug"

Display Name: **PULLPLUG**

Chan One EQ	On	0.0	150	3000	5000	5
GeNetX	Chan 1	Rectified	Vntg4x12	1	Mdmgain	Brit4x12
Chan Two EQ	On	0.0	150	2800	5000	0
Tone	Ch1/Ch2	66/99	0/0	9/12	5/9	97/73
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	Cry	99	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	15	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	Mono	80	0	Off	40
Reverb	Off	—	—	—	—	—
Exp Assign	Exp 1	Vol Pre	0	99	—	—

Pantera "Revolution Is My Name"

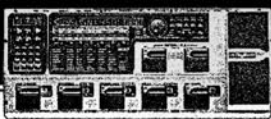
Display Name: **REVOLUTN**

Chan One EQ	On	0.0	150	2000	5000	0
GeNetX	Chan 1	Rectified	Vntg4x12	1	Rectified	Vntg4x12
Chan Two EQ	On	0.0	150	2000	5000	0
Tone	Ch1/Ch2	80/80	-2/-2	5/5	9/9	65/65
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	On	Botique	0	99	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	—	—	—	—	—
Noise Gate	On	Silencer	20	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	Off	—	—	—	—	—
Exp Assign	Exp 1	Vol Pre	0	99	—	—

Ozzy Osbourne "Flying High Again"

Display Name: **FLYING**

Chan One EQ	On	0.0	150	3700	4950	0
GeNetX	Chan 1	Britstak	Brit4x12	1	Britstak	Brit4x12
Chan Two EQ	On	0.0	150	3700	4950	0
Tone	Ch1/Ch2	84/90	4/0	11/9	5/7	60/70
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	—	—	—	—	—
Compression	Off	—	—	—	—	—
Whammy/IPS/Talk	Off	—	—	—	—	—
Stompbox	Off	Screamer	50	37	—	50
Noise Gate	On	Silencer	37	0	—	—
Chorus/Mod	Off	—	—	—	—	—
Delay	Off	—	—	—	—	—
Reverb	On	Hall	10	0	33	32
Exp Assign	Exp 1	Vol Pre	0	99	—	—



NOTATION GUIDE

"tablature clef" time signature whole note (held for four beats) N.C.(E) half notes (held for two beats each) D A quarter notes (held for one beat each) E let ring--

*string
1
2
3
4
5
6

T
A
B

4
4

0

2
3
2
0

2
3
2
0

0 2 2 0

* String 1 is the thinnest string; 6 is the thickest.
Numbers on the lines indicate frets (0 = open string).

eighth notes C eighth notes G/B dotted half note (held for three beats) A quarter rest

count: "1 and 2 and 3 and 4 and 1 2 3 4"

eighth rest eighth note 16th notes 16th rest dotted quarter note half rest

count: "1 and 2 ee and uh 3 ee and uh 4 and 1 and 2 and 3 and 4 and uh 1 2 3 4"

dotted quarter note G *tied rhythms hammer-on legato slide pull-off tie

count: "1 and 2 and 3 and 4 and 1 ee and 2 ee and 3 4"

* Don't rearticulate notes in parentheses.

bend and release in time (whole-step bend) vibrato grace-note bend grace-note slide *pre-bend and release ("reverse bend")

full full full full full full

count: "1 and 2 and 3 4" "1 2 3 and 4 and 1 2 3 4" *Bend string before picking.

*natural harmonics N.H. *pinch harmonic (note fretted) P.H. palm muting (picking hand) E5 P.M. fret-hand muting G5

12 12 12 12 7 5 15 14/15 12 15 15 15 8 (8) (8)

*Lightly touch string directly over fret, then pick. *Harmonic sounded by picking hand. *Loosen grip on strings so that they no longer touch the fretboard.

staccato (short) notes trill (quick succession of hammer-ons and pull-offs) tremolo picking sweep picking ("raking")

7 7 7 7 7 (9) 0 2 3 5 7 10 9 8 7 7 8 9 10

* ▢ = downstroke, ▽ = upstroke

Words and Music by **McKinley Morganfield** * Transcribed by **Jeff Perrin**

Note: Recording sounds approximately one quarter step sharp of concert pitch. To play along, tune all strings accordingly.



114 GUITAR WORLD

“TROUBLE NO MORE”

12 A5

Someday baby you ain't gonna trouble poor me anymore

end Rhy. Fig. 1

end Bass Fig. 2

C 1st Chorus (0:35)

Oh give me trouble no more Now you keep on bettin'

Gtr. 2 plays Riff A twice (see bar 3)

Gtr. 1

17 *Rhy. Fig. 2*

end Rhy. Fig. 2

5 7 0 5 7 0 3 5 3 5 (5) 5 7 0 5 7 0 3 5 3 0 3

Bass
Bass Fig. 3

5 7 7 7 0 3 5 3 5 5 7 0 5 7 0 3 5 0 0 3

end Bass Fig. 3

D 2nd Verse (0:41)

that the dice won't pass well I know and I know

A5 D5

Gtr. 1 plays Rhy. Fig. 1 (see bar 6)

Gtr. 2

21

21

20 15 17 17 17 (17) 17 17 17 17 16 17 16 17 17 15 15 17

Bass plays Bass Fig. 2 (see bar 6)

oh you're livin' too fast Someday baby you ain't gonna trouble poor

26  A5[illegible]

E 2nd Chorus (1:00)

me anymore Lord no baby And I'll tell everybody

N.C.(A5)

Gtr. 1 plays Rhy. Fig. 2 (see bar 17)

31

Bass plays Bass Fig. 3 (see bar 17)

F 3rd Verse (1:06)

in my neighborhood

you're a kind little woman

36 **A5**
Gtr. 1 plays Rhy. Fig. 1 (see bar 6)

Bass plays Bass Fig. 2 (see bar 6)

but you don't do me no good

But someday

40 **D5**
Gtr. 1 substitutes Rhy. Fill 1

Bass substitutes Bass Fill 1

baby

you ain't gonna

trouble

poor

me

anymore

44

G 3rd Chorus (1:24)

oh

no

47 **N.C.(A5)**
Gtr. 2

Gtr. 2 plays Riff A (see bar 3)

Gtr. 1

Bass

H 1st Guitar Solo (1:34)

53 Gtr. 1

Bass plays Bass Fig. 2 (see bar 6)

Rhy. Fill 1 (1:18)

Gtr. 1 (standard tuning)

Bass Fill 1 (1:18)

Bass

(A5)

58 $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{4}$ full full full full full full

I (1:52)

I know you're

N.C.(A5)

Gr. 1 plays Riff A twice (see bar 3)

63 full $\frac{1}{4}$

Bass plays Bass Fig. 3 (see bar 17)

J 4th Verse (1:59)

leavin' Oh if you call that gone Oh without my lovin' yeah

A5 Gr. 1 plays Rhy. Fig. 1 (see bar 6)

D5

68 Gr. 2 let ring -

Bass plays Bass Fig. 2 (see bar 6)

oh you can't stay long Someday baby you ain't gonna trouble poor

73 A5

K 4th Chorus (2:17)

me anymore Lord no baby Ah yeah

N.C.(A5)

Gr. 1 plays Rhy. Fig. 2 (see bar 17)

78

Bass plays Bass Fig. 3 (see bar 17)

C 2nd Guitar Solo (2:24)

A5 Gr. 1 plays Rhy. Fig. 1 (see bar 6)

83

Bass plays Bass Fig.

A5

88 let ring -

91

[M] (2:42)
N.C.(A5)
Gtr. 1 plays Riff A twice (see bar 3)
Gtr. 2 plays Riff B twice (see bar 3)
Bass

94

[N] Interlude (2:49)

98 Gtr. 1 (C) 1/2

Bass

P = pop string

Well goodbye baby

(D) E7#9

102 Gtr. 2

Gtr. 1

Bass

[O] 5th Verse (3:03)

Lord take my hand

I don't want no woman no

A5
Gtr. 1 plays Rhy. Fig. 1 (see bar 6)

107 Gtr. 2

Bass plays Bass Fig. 2 (see bar 6)

who can't have no man But someday baby you ain't gonna trouble poor

112 A5

me anymore Lord no baby No trouble no

117 **P** **Outro** (3:21)

A5
Gtr. 1 plays Riff A twice (see bar 3)
Gtr. 1

Bass plays Bass Fig. 1 twice (see bar 3)

more yeah

122 Gtr. 2

Gtr. 1

Bass

Freely

126 Gtr. 1

Bass

C (1:18, 2:14)
N.C.(E5)

(C5)

11 Gtrs. 1 and 2

Bass plays Bass Fig. 2 twice (see bar 7)

13 (D5)

1., 3., 4.

(E5)

(4th time) skip ahead to **F** 2.

(E5)

B5

3

D 2nd Verse (1:37)

When the priest comes to read me the last
Can it be that there's some sort of error

rites

take a
Hard to stop

look through the bars of the last
the surmounting terror

sights

* Chord in parenthesis is played 2nd time only.

of a world that has gone very wrong for me
Is it really the end not some crazy dream

18 D5 B5 E5 B5 (C5)

E (1:56)

Somebody please tell me that I'm dreaming
Tears fall but why am I crying

It's not easy all I'm to stop from screaming but
After all I'm not afraid of dying

P.M. P.M. P.M. P.M. P.M. P.M.

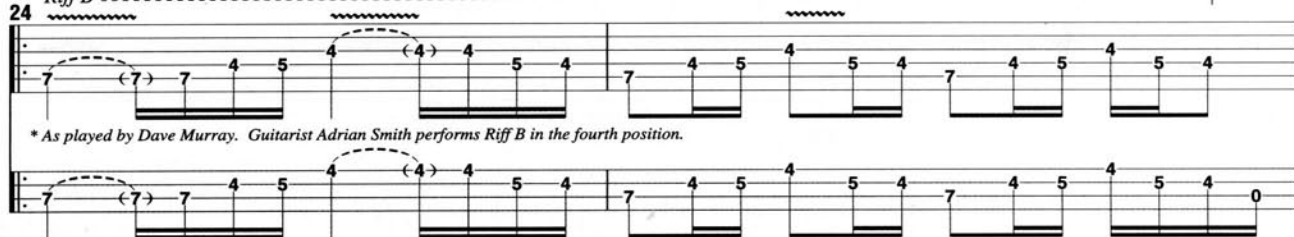
words escape me when I try to speak
Don't I believe that there never is an end

22 D5 E5 B5 (C5)

(2nd time) go back to **C**

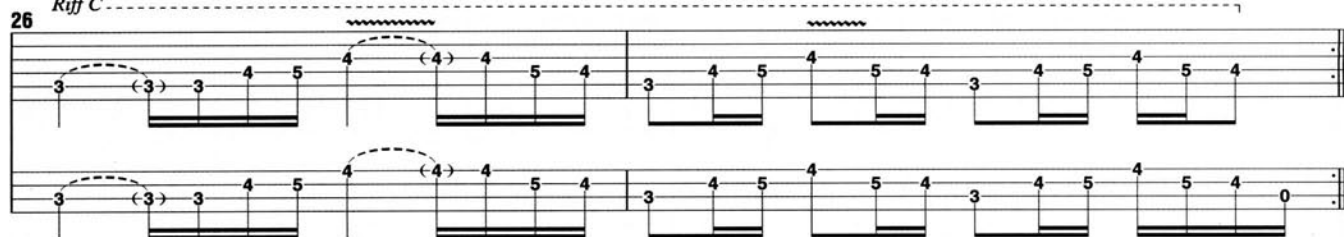
F (2:33)
N.C.(E5)

*** Riff B**



* As played by Dave Murray. Guitarist Adrian Smith performs Riff B in the fourth position.

(C5)
Gtr. 2 repeats Riff B (see bar 24)
Gtr. 1
Riff C



(E5)
Gtr. 1 plays Riff B (see bar 24)
Gtr. 2



(C5)
Gtr. 1 plays Riff C (see bar 26)



end Bass Fig. 2

G 3rd Verse (3:10)

As the guards march me out to the courtyard somebody cries from a cell God be with you
As I walk my life drifts before me and though the end is near I'm not sorry
Mark my words believe my soul lives on Don't worry now that I have
When you know that your time is close at hand maybe then you'll begin to understand

E5
Gtrs. 1 and 2 (composite arrangement)



Bass plays Bass Fig. 2 four times simile (see bar 7)

If there's a God why does he let me go
Catch my soul it's willing to fly away
gone I've gone beyond to seek the truth
life down here is just a strange illusion

35 D5 P.M. - 7 P.M. P.M. - 7 E5 P.M. - 7 (play 4 times)

H (3:47)
(E5)
Riff D

37

Bass plays Bass Fig. 3 twice simile (see bar 28)

(C5)
Gtr. 2 repeats Riff D (see bar 37)

39 Gtr. 3 (play 2nd time)

Gtr. 1

I (4:06)
N.C. (E5) B5 E5 G5 C5 B5
Gtr. 3
Riff E

41 let ring. let ring.

Gtrs. 1 and 2

Bass

E5 (E5) C5 D5 (E5) C5 D5

47 Gtr. 3 plays Riff E two times (see bar 41)
Gtrs. 1 and 2

Bass

Fast ♩ = 216

E5

Rhy. Fig. 3

55 D5

Gtrs. 1 and 2
P.M. P.M. P.M.

Bass

Gtr. 3 (play 2nd time)
pick scrape

wan (used as filter effect)


end Rhy. Fig. 3

end Bass Fig. 4

E5

Gtrs. 1 and 2 play Rhy. Fig. 3 four times (see bar 51)

Gtr. 3

59  *Bass plays Bass Fig. 4 four times (see bar 51)*

D5

63

8 7 0 7 5 0 8 7 0 7 5 0

8 7 0 7 5 0 8 7 0 3 12 0 12 14 13 15 12

E5

67 15 ^{full} 12-15-12 14 12-15-12-12 14 12 15 ^{full} 12 15-12-15-12 14-12-14-12 14-12 14 12 14 12-14-12 14 15 17 ^{1/2} 14 1 16

D5

[illegible]

E5

M (5:26)

E

* Note is tied when recalled as Bass Fig. 5.

end Bass Fig. 5

97 E5
Gtrs. 1 and 2

Bass plays Bass Fig. 5 (see bar 91)

1., 2. N.C.

101 Gtrs. 1 and 2

Bass

1/4 1/4

N (5:50)
N.C.(E5)
Gtr. 2
Riff G

(C5)

end Riff G

104 Gtr. 1
Riff F

Bass

end Riff F

(D5)
Gtr. 1 repeats Riff F (see bar 112)
Gtr. 2 repeats Riff G (see bar 112)

108 Bass

(E5)

(E5)
Gtr. 1 plays Riff F (see bar 112)
Gtr. 2 plays Riff G one and one half times (see bar 112)

112

(C5)

(D5) E5 (B5) (C5)
Gtrs. 1 and 2

116 Gtr. 1

Bass

O Chorus (6:26)

Yeah
E5

C5

120 P.M. P.M.

hallowed
D5

1. be thy name
E5

124 P.M. P.M. P.M. P.M.

P Outro (6:41)

2.

♩ = 106

be thy

name

E5

A5 D5

G5 C5

A5

Gr. 3 plays Riff E six times (see bar 41)

128 P.M.

♩ = 168

Yeah

D5

B5

E5

Gr. 3

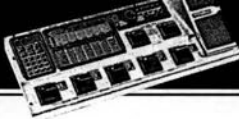
135 let ring - let ring - rit.

Gtrs. 1 and 2

rit.

Bass

rit.



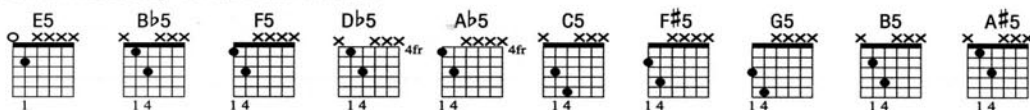
"PULL THE PLUG" DEATH

As heard on **LEPROSY** (COMBAT)
Words and Music by **Chuck Schuldiner** * Transcribed by **Jeff Perrin**

All guitars are tuned down one whole step (low to high: D G C F A D).

Bass tuning (low to high): D G C F.

All pitches sound one whole step lower than written.



A Intro (0:00, 3:13)

Moderately ♩ = 148

w/half-time feel

(♩ = 148)

1. Memories are
2. What has now been

Gtrs. 1 and 2 (elec. w/dist.) P.M. 1

E5 Bb5 F5 Db5 Ab5 C5 N.C.(G5) P.H. P.M.

Gtr. 4 plays Fill 1 third time (see below)

Bass Bass Fig. 1 pitch: G end Bass Fig. 1

B Verses (0:14, 3:26)

(1.) all that's left behind as I lay and wait to die
Little do they know as that I lay hear their choice of life
(2.) days it seems like years to stay take like this is what I fear
Life ends so fast so take your chance and make it last

E5 Bb5 F5 Db5 Ab5 C5 (G5)

Gtrs. 1 and 2
(repeat previous four bars)

Bass plays Bass Fig. 1 twice (see bar 1)

C Pre-chorus (0:27, 3:38)

w/double-time feel

N.C.(E5)

Gtrs. 1 and 2

Rhy. Fig. 1

F#5 G5

9 P.M.

End it now it is the only way

(F5)

(B5)

11 P.M.

end Rhy. Fig. 1

Fill 1 (3:13)

Gtr. 4

(E5)
Gtrs. 1 and 2
P.M. F#5 G5

13

Bass

Too cruel that is what they

(F5)
P.M.

15

say
(E5)
Gtrs. 1 and 2 play Rhy. Fig. 1 (see bar 9)
Bass F#5 G5

17

Release me from this lonely

(F5)

19

world
(E5)
Gtrs. 1 and 2
P.M. F#5 G5

21

Bass

There is no hope Why don't you

(F5)
P.M. E5

23

(repeat previous bar)

D Chorus (0:52, 4:03)

♩ = 92

E5

P.M.

pull the plug
Pull B5 the Bb5 plug Bb5

Let me Don't wanna

F5 P.M. F5 P.M. F5 P.M.

1. 2. (2nd time) end of song **E** (1:13)

pass away live this way
B5 C5 B5 C5 N.C.

Rhy. Fig. 2

$\text{♩} = 224$

Gtrs. 1 and 2 play Rhy. Fig. 2 four times (see bar 34)

36 Bass

F (1:26)

$\text{♩} = 124$

Gtrs. 1 and 2

Rhy. Fig. 3

40 P.M. P.M. P.M. P.M. P.M. P.M. Gtr. 3 (elec. w/dist.)

Bass (repeat previous two bars)

2

Gtrs. 1 and 2 play Rhy. Fig. 3 one and one half times (see bar 40)

44 Gtr. 3

Bass

2

G (1:40)

$\text{♩} = 208$

N.C. (Ab5)

Gtrs. 1 and 2

48 P.M. P.M.

Bass **Bass Fig. 2**

52 (G5) (Ab5) (G5) (Ab5) (Bb5) (B5) (Bb5) (B5)

Bass Fig. 3

54 (G5) (Ab5) (G5) (Ab5) Gb5 P.M. P.M.

end Bass Fig. 3

H Bridge (1:54)

Once I had
a machine
N.C. (Ab5)

full control
decides my fate

of my life
End it now

I now behold
it's all too

56 Gtrs. 1 and 2 P.M. P.M.

Bass plays Bass Fig. 2 eight times (see bar 48)

late
60 (G5) (Ab5) (G5) (Ab5) (Bb5) (B5) (Bb5) (B5)

Bass plays Bass Fig. 3 twice (see bar 52)

62 (G5) (Ab5) (G5) (Ab5) (Gb5) P.M. P.M.

I (2:13)

♩ = 94

(F5)

Gtrs. 1 and 2

Rhy. Fig. 4

P.M.

64 P.M.

Bass Bass Fig. 4

67 (Gb5) (Bb5) P.M.

69 (F5) Gtr. 3 (E5) play 2nd time only

Gtrs. 1 and 2 P.M. end Rhy. Fig. 4

Bass end Bass Fig. 4

J 1st Guitar Solo (Rick Rozz) (2:33)

(F5) (E5) (G5) (Gb5) (Bb5) (F5)

Gtrs. 1 and 2 play Rhy. Fig. 4 twice (see bar 64)

Gtr. 3

72 * "dip" w/bar Bass plays Bass Fig. 4 twice (see bar 64)

(E5) (F5)

78 * w/bar N.H. +1 (pull up on bar)

pitch: D * Depress bar prior to picking harmonic.

(E5) (G5)

81

(Gb5) (Bb5) (F5) (E5)

83

* Vibrato w/bar while trilling.

K 2nd Guitar Solo (Chuck Schuldiner) (2:53)

B5 G5 A#5

Gtr. 4 (elec. w/dist.)

P.H. P.M.

88

pitch: Bb

Gtrs. 1 and 2 Rhy. Fig. 5 P.M.

Bass Bass Fig. 5

101 17 (17) 17 (17) 14 15 17 14 15 14 17 16 17 16 17 16 14 16 14 16 16 12 14 16 12 14

G5 A#5 F#5

full full

"FLYING HIGH AGAIN" OZZY OSBOURNE

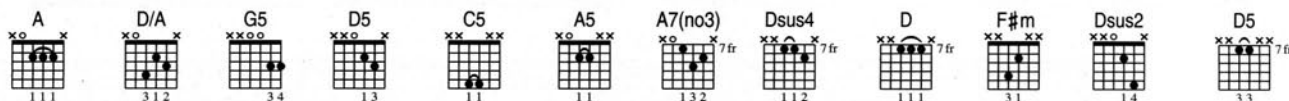
As heard on **TRIBUTE** (EPIC)

Words and Music by **Ozzy Osbourne, Randy Rhoads, Bob Daisley and Lee Kerslake** * Transcribed by **Jeff Perrin**

Tune guitar down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

All notes and chords sound in the key of A \flat , one half step lower than written.



A Intro (0:01)

Moderately $\text{♩} = 132$

Oh no oh no Here we go here we go now

A D/A A D/A G5 D5 C5 G5

1 Gtr. (elec. w/dist.) * Bass Fig. 1

*repeat previous chord

Oh no oh no Here we go now Got a

A D/A A A5 D/A G5 D5

5 let ring. slight fdbk. P.M. full

pitch: F# end Bass Fig. 1

B 1st Verse (0:16)

crazy feeling I don't understand gotta get away from here Feelin'

A D/A A A D/A G5 D5 C5 G5

9 Gtr. P.M. P.M.

Bass plays Bass Fig. 1 (see bar 1)

like I shoulda kept my feet on the ground Waitin' for the sun to appear

A5 D/A A5 D/A G5 D5

13 P.M. P.M.

C 1st Pre-chorus (0:31)

Mama's gonna worry I've been a bad bad boy
A5 Gtr. P.M. P.M. P.M. P.M. A7(no3) N.C.(D) (C5) slight P.H.

21 No use saying sorry it's something that I enjoy D If
(A5) D/A A5 P.M. Dsus4 D C5 P.M.

Bass
Bass Fig. 2

end Bass Fig. 2

D 2nd Pre-chorus (0:45)

you could be inside of me you'd
F#m P.M. D5 Dsus2 D5

29 see you'd see what my eyes see Flying high again
F#m Dsus2 P.M. let ring

Bass Fig. 3 cont. simile

*repeat previous beat

E 1st Interlude (0:54)

(All right)

A5 D/A A A5 D/A G5 D5 C5 G5 A5 D/A A5
Gtr. P.M. P.M.

Bass plays Bass Fig. 1 (see bar 1)

F 2nd Verse (1:14)

38 P.M. D/A G5 D5 I can see through mountains watch me
A5 D/A A5

Bass plays Bass Fig. 1 (see bar 1)

42 disappear I can even touch the sky Swallowing colors of the
D/A G5 D5 C5 G5 A5 D/A A5 pick scrape

G 3rd Pre-chorus (1:28)

46 sound I hear I just a crazy guy you bet Mama's gonna worry
D/A G5 D5 pick scrape A5 D/A A5 P.M. P.M. P.M.

Bass plays Bass Fig. 2 (see bar 17)

50 I been a bad bad boy No use saying sorry
A7(no3) D C5 P.H. full 1/2 A5 D/A A5

54 it's something that I enjoy If
Dsus4 D C

H 4th Pre-chorus (1:42)

57 you could be inside my head you'd
F#m D5 P.M.

Bass plays Bass Fig. 3 (see bar 25)

61 see that black and white is red Flying high again
F#m D P.M. 1/2

I 1st Chorus (1:56)

65 A5 Gtr. C5 D5 Flying high again A5 C5 D5 Flying high again

69 A5 C5 D5 Flying high again A5 C5 D5 Come on and join me

Bass Fig. 4

end Bass Fig. 4

J Guitar Solo (2:10)

N.C.(F#m)

73 14 17 14 16 full 14 17 14 16 full 14 17 14 16 full 14 17 14 16 full 17 16 14 17 15 14 17 16 14 16 14 16 15 14 15 16

Bass Fig. 5

75 (D5) 12 11 12 14 11 14 11 12 14 12 14 15 15 17 14 15 14 15 15 14 17 (17) (17)

end Bass Fig. 5

(F#m)
Gtr.
P.M.

77 14 12 12 14 14 14 16 16 14 14 16 14 15 14 15 15 14 16 0 10 14

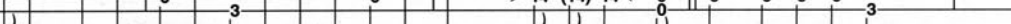
Bass repeats Bass Fig. 5 (see bar 73)

79 (D5) 10 14 10 10 15 10 10 15 10 10 14 10 10 15 10 10 14 10 17 17 (19) 17 (17) 0 9 12 8

**tap w/edge of pick*

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K 2nd Chorus (2:38)

94 

here we go now Oh no oh no here we go now

D A5 D/A A D/A G5 D5

99 pick scrapes

M 3rd Verse (3:07)

Daddy thinks I'm crazy he don't understand never saw inside my head People

C5 G5 A5 D/A A5 D/A G5 D5

104

Bass plays Bass Fig. 1 (see bar 1)

N 5th Pre-chorus (3:21)

think I'm lazy but I'm in demand Never heard a word I said Mama's gonna worry

A5 D/A A5 D/A G5 D5 A5

109

Bass plays Bass Fig. 2 (see bar 17)

I been a bad bad boy No use saying sorry it's something that I

Dsus4 D C5 A5 D/A A5

114

O 3rd Chorus (3:35)

enjoy Flying high again Flying high again

Dsus4 D C5 A5 C5 D5 A5 C5 D5

119

Bass plays first four bars of Bass Fig. 4 twice (see bar 65)

Flying high again Flying high again (Everybody clap your hands)

G5 C5 A5 C5 D5 G5 C5 A5 C5 D5

124

P Outro (3:49)

A5 C5 D5 A5 C5 D5

129

Bass plays Bass Fig. 4 (see bar 65)

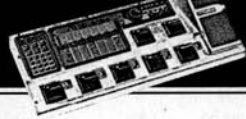
Come on and join me (Thank you)

A5 C5 D5 A5 C5 D5 A5

133

Gtr. P.M. 1/4

Bass



"REVOLUTION IS MY NAME" PANTERA

As heard on **REINVENTING THE STEEL** (EAST WEST)

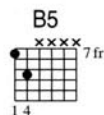
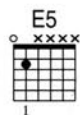
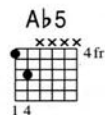
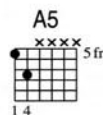
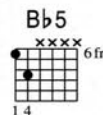
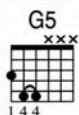
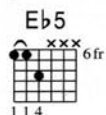
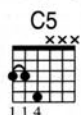
Words and Music by **Vincent Abbott, Darrell Abbott, Phillip Anselmo and Rex Brown** * Transcribed by **Jeff Perrin and Jimmy Brown**

Guitars are tuned down one whole step (low to high: **D G C F A D**).

5-string Bass tuning (low to high): **A D G C F**.

All notes and chords sound one whole step lower than written (key of D minor).

NOTE: To play along with the recording, tune down an additional quarter step.



A Intro (0:00)

Moderately ♩ = 100

N.C.(E5)

Gtrs. 1 and 2 (elec. w/dist. and wah)

1

P.H. 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 (repeat previous two measures) 2 2

TAB 4/4

6 8 (8) 6 8 (8) 8 7 (7) 6 1

Bass w/pick

12 3 12 12

w/half-time feel (0:21)

7

P.H. 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 grad. bend 1 1/2

8 (8) 8 (8) 8 7 (7) 6 1

10 1 2 (2) 3 4 (5) 0 0 3 1

11

2 2

0 0 7 (7) 0 0 3 1 1 12 (12) 0 0 3 1

Moderately Fast ♩ = 140

(wah off)

15

2

0 0 7 (7) 0 0 3 1 5 0 0

B (0:45, 2:01)

($\text{♩} = \text{♩} \text{ } \text{♩}$)
N.C.(E5)
P.M.

18

1. | 2.

C Verses (0:58, 2:15)

1. Sixty-eight on in-
2. From now on can't

21

to the world born The seventies
look the other way Keep in mind

a breath after the war
and listen to what I say

24

Life was confusing wing all because of my age
Take under wing all the ones of who are lost

Should my eyes open for
Build up eyes around them an

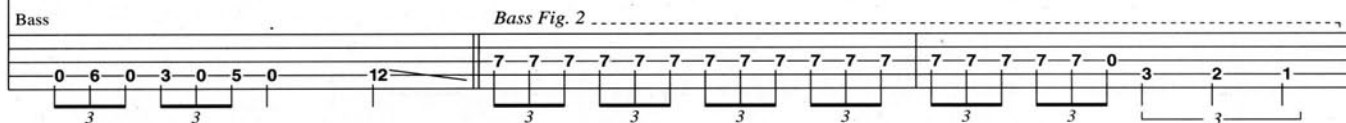
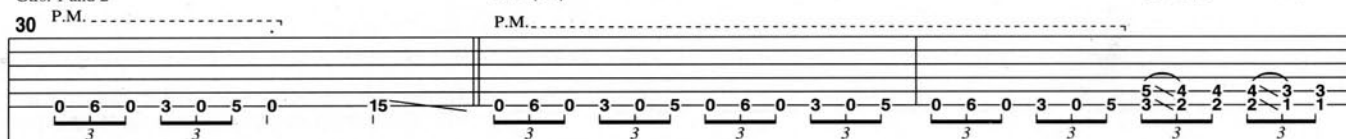
27

Bass plays Bass Fig. 1 one and one half times (see meas. 23)

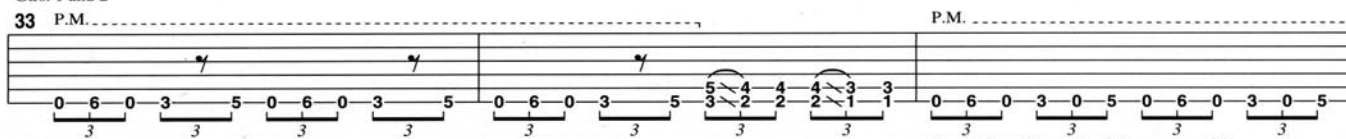
D Pre-chorus (1:12, 2:29)

tomorrow's infinite gains wall I Don't can't you know help the just way who I am am
N.C.(E5) G5 Gb5 F5
P.M. P.M.

Gtrs. 1 and 2



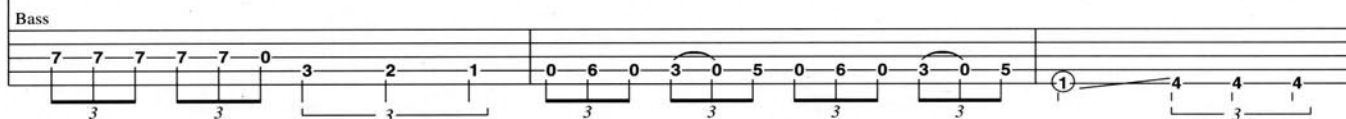
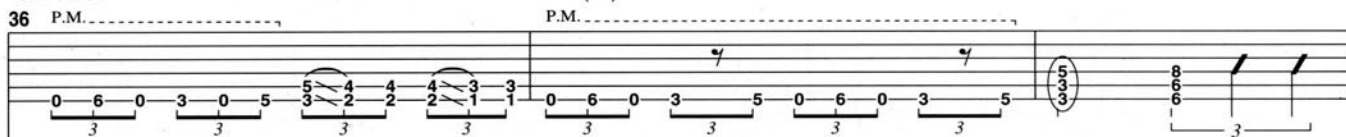
N.C.(E5) G5 Gb5 F5 There's Take no the
Gtrs. 1 and 2 P.M. N.C.(E5)



Bass plays Bass Fig. 1 (see meas. 23)

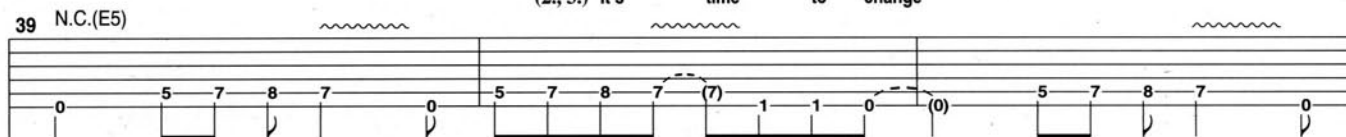
Bass plays Bass Fig. 2 (see meas. 31)

trust hand of and there's wisdom's no end friend What is my name name
G5 Gb5 F5 N.C.(E5) C5 Eb5
Gtrs. 1 and 2 P.M.

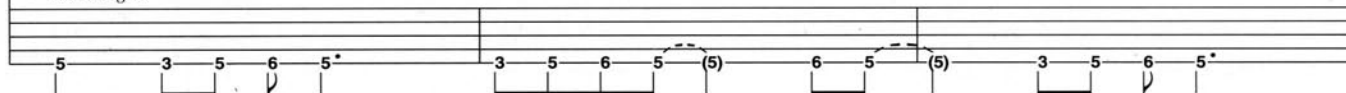


E Chorus (1:26, 2:42, 4:47) w/half-time feel

(1.) It will never time to change
(2., 3.) It's time to change

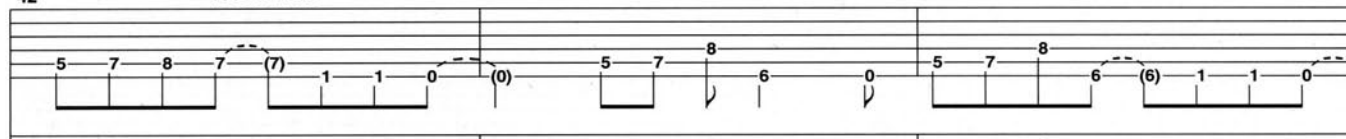


Bass Fig. 3



(2nd time) skip ahead to meas. 55
(3rd time) skip ahead to meas. 90

It so can't here it stays Forever
Revolution
42



[F] 1st Guitar Solo (1:40)

Slower ♩ = 90 (♩ = ♩)

is my name

B♭5 A5 A♭5 G5

N.C.(F♯5)

Riff A

45

end Bass Fig. 3 Bass Fig. 4

48

Gtr. 1 repeats Riff A (see meas. 47)
Gtr. 2

(1:51)
51 (A5)
Gtrs. 1 and 2

let ring 1/4 1/4 P.H. full P.H. 1/4 P.H. 1/2
pitches: F# G C, E

Bass

53

full full full go back to B

(2:53)
55 is my name

P.M.
Bass Fig. 5 Bass plays Bass Fig. 3 (see meas. 39)

P.M.

(C#5)

(3:40)

(E°7)

(C#°7)

(Bb°7)

(F#)

Gtr. I

*Pitches lowered one octave electronically.

I (3:57, 4:22)

What	is	my	name
What	is	my	name
G5	B5	Bb5	

*Omit note in parentheses on repeat

What is my name Forever Revolution

(E5) G5 A5 E5 G5 B5 Bb5 N.C. P.H.

82 P.M. ... P.H. ...

(1st time) go back to interlude [H]
(2nd time) move on to meas. 85

(4:37)

[J] (4:40)

Faster ♩ = 140 (♩ = ♩³)

84

(E5)

85 P.M. ...

go back to chorus [E]

87

(4:57)

is my name

Gtrs. 1 and 2

90 P.M. ...

Bass plays Bass Fig. 5 (see meas. 55)

Bass plays Bass Fig. 3 (see meas. 39)

It will never change

so here it stays

93

Forever

is my name

Gtrs. 1 and 2

96

Bass

"Girls WILL Rock!"

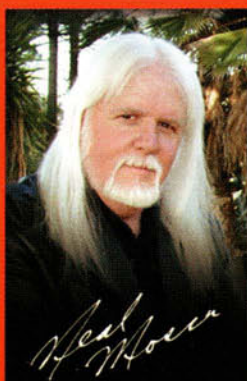


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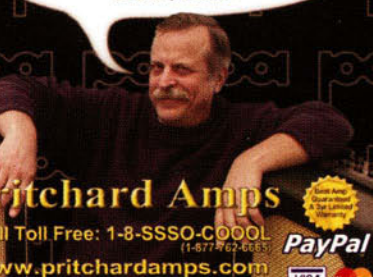
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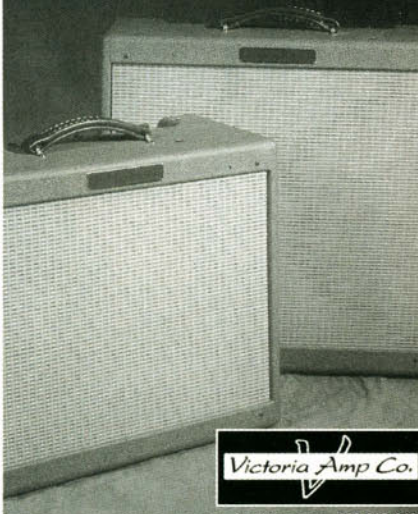
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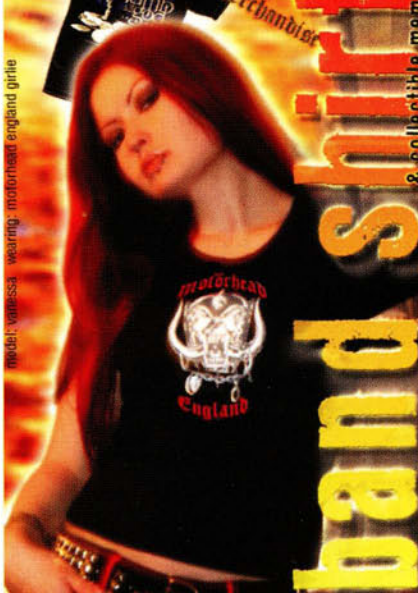
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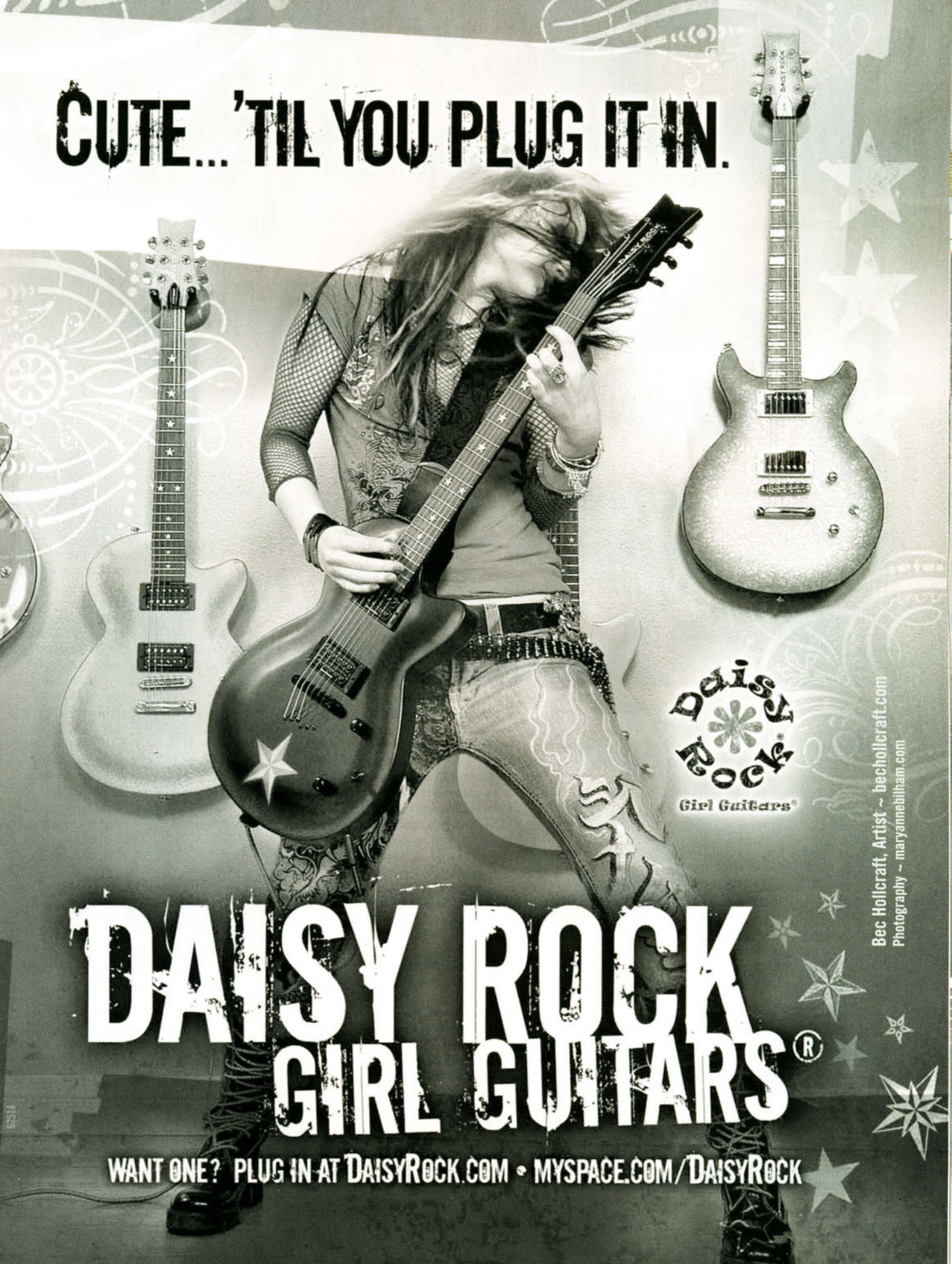


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SOUND

PAUL REED SMITH 513 ROSEWOOD GUITAR 152 ORANGE THUNDERBOMB 200 AMP & PPC 412 CAB 154 MALDEN BAD KARMA GUITAR 156

QUINT-ESSENTIAL

Paul Reed Smith 513 Rosewood electric guitar

By ERIC KIRKLAND

PAUL REED SMITH seems to have a keen awareness of what's missing in the guitar industry. For instance, in the early Eighties, he recognized that there were basically two kinds of players: those that played Gibsons and those that played Fenders. What was missing was a high-end guitar that offered something to both camps. Smith's original Custom model guitar filled that niche neatly as a classic hybrid of the Fender Stratocaster and Gibson Les Paul.

His latest epiphany is about tonal versatility. Smith observed that, while many engineers are using digital technology and complex processors to create new sounds for the electric guitar, few manufacturers are concentrating on getting more sounds out of the guitar itself. Enter the new PRS 513 Rosewood electric guitar with five single-coil pickups that, together, offer 13 switchable configurations (hence the 513 model designation). But PRS didn't just drop this new pickup system into an existing guitar design; the 513 also features a brand-new neck shape, incomparable materials and several aesthetic innovations.

FEATURES

THE 513 ROSEWOOD is built around one of the most spectacular necks in the business. It's cut from rare Brazilian rosewood and only sealed with a light coat of linseed oil. For those unfamiliar with this wood, a fine piece of hand-selected Brazilian rosewood is more than just an outstanding looking slab of timber: it resonates with unparalleled warmth and clarity, smells fantastic and

PAUL REED SMITH 513 ROSEWOOD

LIST PRICE: \$6,800.00

MANUFACTURER:

Paul Reed Smith
Guitars,
prsguitars.com

BODY: Carved figured
maple "10 Top" with
mahogany back

NECK: Brazilian
rosewood

FINGERBOARD:
Brazilian rosewood

FRETS: 22

SCALE: 25 1/4 inches

HARDWARE:

PRS
tremolo, PRS 14:1
Phase II low-mass
locking tuners

CONTROLS: Volume,
Tone, five-way blade
Pickup selector, three-
way blade Mode
selector

PICKUPS: 513 Pickup
System with five
proprietary single-
coil pickups

feels like the well-worn stock of a generations-old English shotgun.

The 513's neck shape is actually a brand-new profile for PRS and every bit as exciting as the pickups. It's fat and round, but not wide. If you are familiar with PRS's neck carves, this shape is somewhere between that of a PRS Standard and a Santana. Playability is exceptional, and notes are easy to access. Plus, with the palm of your hand always full of rosewood, fatigue is nonexistent even over the long term.

The 513's neck joint is one unique aspect of its design. Because the pickups require especially deep cavities, PRS was unable to extend the neck under the pickups, as on its other set-neck guitars. On the 513 Rosewood, the mahogany body actually extends under the neck's heel to provide the necessary support.

Flawless fretwork added to the 513's playability, and the quarter-sawn Brazilian rosewood fretboard displayed attractive organic swirls of chocolate-brown grain. While I prefer the original PRS bird inlays, the 513's almost impressionistic mother-of-pearl birds are distinctive and beautifully rendered.

Other artistic touches include an abalone-inlaid signature on the headstock, a truss rod cover inlaid with the 513 logo, scalloped amber/black bonnet knobs and a scalloped nut. A flamed maple "10 Top" cap is standard on the 513 Rosewood, as is the select mahogany body.

New 513 gold
mother-of-pearl
bird inlays



CHECK

NEW EQUIPMENT 158 KUSTOM HV65 COMBO 160 TC-HELICON VOICESOLO VSM-300 ACTIVE VOICE MONITOR 162 TECH EDUCATION 164

PICKUP SYSTEM

THE 513'S INGENUOUS passive pickup system consists of five proprietary single-coil pickups, a five-way pickup switch, a three-way mode blade switch and a very complex internal circuit board. Choosing from among the 13 pickup possibilities is rather intuitive. Using the five-way switch, located below the volume and tone knobs, you select pickup positions just as you would on most other guitars: the first notch activates the bridge-position pickup, the second selects the bridge and middle positions together, the third chooses the middle position alone, and so forth.

The blade switch, meanwhile, lets you choose from three pickup modes: Heavy Humbucking, Clear Humbucking and Single Coil. In Heavy Humbucking mode, side-by-side single coils are fused to create a hot humbucking tone. Clear Humbucking mode reduces the humbucker's output to simulate a tapped humbucking tone, while in Single Coil mode, only one side-by-side coil is active

PERFORMANCE

BEFORE YOU QUESTION the price of a 513 Rosewood, you need to hear its acoustic tone. I don't know whether it's the craftsmanship or the synergy of the wood and metal components, but this guitar rang like a church bell and sang with the deep warmth of a cello. Overtones of one note continued to emanate from the guitar even after another note was struck, particularly in the upper registers. This wasn't a sibilant phenomenon; it was more like the airy resonance of a pipe organ sustained in a cathedral's dome.

The pickups' medium output and neutral voice allowed the 513's beautiful natural tone to translate extremely well through my Victoria and Mesa amplifiers. The tones were



The 513 pickup system utilizes five proprietary single-coil pickups to produce 13 modern and vintage sounds.

bold, warm and full bodied, with a firm foundation of ever-present mid-range. Especially worthy of praise were the Clear Humbucker tones. Using either one humbucker or a combination of a humbucker and the middle single-coil yielded a hollow woody tone that can only be created by a stringed instrument of superior quality. The pickups were extremely quiet and controllable through high-gain channels as well, but I felt that the guitar's dynamic and smooth character lent it more to classic rock, jazz, country or blues applications.

THE BOTTOM LINE

VERY FEW PLAYERS can afford an instrument like the 513 Rosewood, but if you're one of the lucky few that can pony up the bucks, the PRS 513's fresh Brazilian rosewood neck shape and custom pickup system will reward you with a lifetime of glorious tone, unmatched versatility and pride of ownership. 🌟

PRO	CON
AMAZING TONE, SUPERIOR MATERIALS, FAT BRAZILIAN ROSEWOOD NECK	THE PICKUP'S ALIEN APPEARANCE DOESN'T MATCH THE GUITAR'S NATURAL BEAUTY



Three-way blade Mode selector offers heavy humbucking/clear humbucking/single-coil sounds.



Note the redesigned neck joint.

ORANGE CRUNCH

Orange Thunderverb 200 head and PPC 412 HP8 cabinet

By ERIC KIRKLAND

METAL GUITARISTS ARE forever searching for ways to produce low-tuned tones that won't go soft and flabby or break up with distortion when cranked through an amp. The new Orange Thunderverb 200 may be the amplifier they've been waiting for. The 200-watt head combines Orange's Extended Tone Range (ETR) technology, tube engineering and uniquely engineered output transformers to produce punchy, distortion-free tones down to 30Hz! In this respect, the Thunderverb is also one of the few guitar amplifiers capable of delivering equally impressive performance to bass players.

FEATURES

THE BASIS FOR the Thunderverb's ground-breaking (and ground-shaking) design is extremely high-quality componentry, something that is evident with every turn of a dial and flip of a switch. Within the 2mm-thick zinc-plated steel chassis, expensive silver mica and Vishay capacitors and double-sided PCBs with gold-plated tracks offer further proof of the Thunderverb's superior build. Truthfully, I've not seen higher quality parts, tighter construction or smoother operation on any piece of high-end audio equipment.

Behind the candy-white faceplate lurk four 6550 power tubes that generate 200 hard-hitting and musical watts. If this sounds like a lot of power, rest assured, it is. However, a marvelous attenuation circuit allows you to dime the amp's output but reduce the final sound level down to a whisper, for thick output tube distortion that won't wake the baby. The refreshingly simple pre-amp benefits from four warm ECC83 tubes, while two low-gain AT7 tubes drive the Accutronics spring reverb.

Channel A offers controls for volume, treble, middle and bass. Channel B has its own volume and gain knobs, but trades the three-band EQ for a single Shape control. Rotating the Shape knob counterclockwise accentuates the mids and reduces the bass and treble; turning it clockwise inverts the EQ curve, sucking out the mids and boosting highs and lows. The amp's backside features a quartet of speaker outlets, a tube-driven effect loop and the three-way power-level switch. Should a player want more versatility at his feet,

three dedicated foot-pedal jacks will work with standard latching switches to separately activate the channels, the reverb or the attenuator.

Orange's PPC 412 HP8 4x12 cabinet also borrows from high-end audio physics. The cabinet is built from 18-ply birch, to aid in projection and eliminate spurious cabinet vibrations. Instead of wheels, thick skid plates link the cabinet to the floor to help produce clear midrange and tight bass. My stereo-capable test cab also came with a 400-watt rating, thanks to its family of Celestion G-12K 100s. In addition, the Thunderverb can mate to a variety of guitar and bass cabs rated from four to 16 ohms.

PERFORMANCE

UPON PLUGGING INTO Channel A and striking a note, I was dumbfounded by what I heard. This was the sound of 200 glorious watts pumping audiophile-perfect tone through four 100-watt Celestions. It wasn't just a loud and clean open E; this sound was massive yet, simultaneously, soft and enveloping. I enjoyed the luscious tube-driven reverb and found that a little went a long way: even relatively low settings drove the springs into outer space echoes and erratic delays.

The amp remained clean on Channel A until I pushed the gain past noon. With the gain at about one o'clock and the volume set almost halfway up, the Thunderverb started to produce a furry edge and ear-tingling overdrive, which I could control with the weight of my attack. Channel A with the gain topped was tone nirvana and should be officially labeled "AC/DC." This dimensional and sensitive tenor is the caviar of British crunch tones and should complement any guitar.

The essence of Channel B is identical to the first channel, but

it's thicker and sweeter. There's plenty of gain on tap here and an abundance of even-order harmonics. From metal to country, the style of tone is entirely dependent on how you set the all-powerful Shape control.

This world-class amplifier merits a second review for its performance with bass. I only tried it briefly, but I can assure you that the amp is quite competent in this role. The same ETR technology that accurately delivers all of the bass register also gives detuners and seven-string players brilliant definition.

THE BOTTOM LINE

THE ORANGE THUNDERVERB 200 offers boutique British tones that dazzle the ears. It's supremely responsive and built from the ground up using the highest-quality parts. As an added bonus, the attenuator lets the amp achieve its full potential at any volume.

PRO	CON
JAW-DROPPING BRITISH TONES, SUPERB VERSATILITY, EXCEPTIONAL QUALITY	REVERB IS OVERLY INTENSE AT ALL BUT THE LOWEST SETTINGS

Channel B's Shape control performs as a mid contour to scoop the EQ.

ORANGE THUNDERVERB 200 AND PPC 412 HP8 CABINET

LIST PRICES:
Thunderverb 200 head, \$2,599.00;
PPC 412 HP8 cabinet, \$999.00

MANUFACTURER:
Orange,
orangeamps.com

CONTROLS: (Front) Channel toggle switch, Attenuator and Reverb (both channels); Channel A: Volume, Treble, Middle, Bass, Gain; Channel B: Volume, Shape, Gain; (Rear) three-position toggle switch selects between 100- and 200-watt settings

OUTPUT: 200 watts RMS (switchable to 100 watts RMS)

TUBES: Four 6550 power, four 12AX7 preamp, two 12AT7 reverb

PPC 412 HP8 412 CABINET

SPEAKERS: Four Celestion G12K-100

POWER HANDLING: 400 watts RMS



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MAHOGANY RUSH

Malden Bad Karma electric guitar



BY ERIC KIRKLAND

IN 2002, a gentleman who prefers to be known simply as "Malden" started a guitar company of the same name. Though he had been a serious player in the Seventies and Eighties, Malden had laid down his guitars to become an internet entrepreneur in the Nineties. When the web bubble burst, Malden decided to combine his business savvy with his love for the instrument. His latest offering is the Bad Karma, an all-mahogany rocker whose combination of great tone and low price will inspire only good vibrations.

FEATURES

THE BAD KARMA has a body that is comfortably thin and reasonably lightweight, with a satin-black finish accented with antiqued binding. Its graceful arch aligns the strings and pickups with the set neck, creating a natural-feeling geometry. Malden designed the 24 3/4-inch-scale neck to feel a lot like his favorite vintage Japanese-made guitars, with a thin profile that's expertly rounded and sensibly narrow. The rosewood board is bound, and the 22 frets are set and planed with a level of quality that belies the Bad Karma's reasonable price. Gold hardware includes a stop tail piece, Tune-O-Matic bridge and kidney tuners.

The Bad Karma's pickups are wound to have a smooth vintage spirit and an insolent attitude. Each has its own volume and tone pots, and pulling up on a tone pot taps its respective humbucker for single-coil operation.

PERFORMANCE

MAHOGANY GUITARS AREN'T typically described as jangly, but the Bad Karma had a bright disposition and deliv-

MALEDEN BAD KARMA

LIST PRICE: \$899.00

MANUFACTURER:
Malden,
maldenguitars.com

BODY: Arched
mahogany

NECK: Set-in
mahogany

FINGERBOARD:
Rosewood

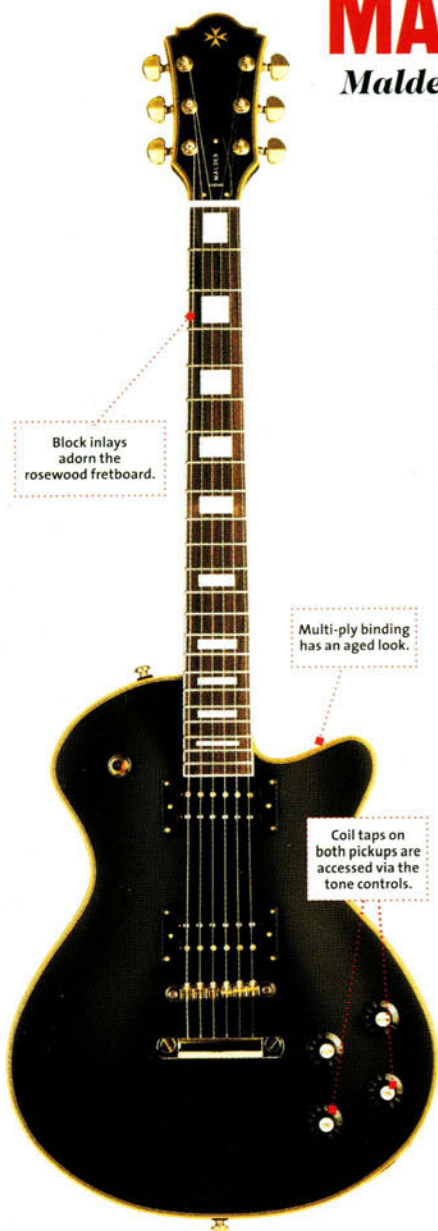
FRETS: 22 medium
jumbo

SCALE: 24 3/4 inches

HARDWARE: Gold

CONTROLS: Two
Volume, two Tone,
Tone control coil taps,
three-way pickup
toggle

PICKUPS: Two cus-
tom-wound Alnico V
humbuckers



ered copious bursts of presence. This propelled the attack characteristics, allowing for easy pinch harmonics and stinging lead phrases, although the plentiful highs were also useful on metallic rhythm passages. I also loved how the Bad Karma kicked out tight low-end flurries through my often-boomy Mesa Rectifier and produced a smoky upper-mid punch through a Vox with a crunch setting.

THE BOTTOM LINE

FEW GUITARS AT THIS PRICE can compete with the Bad Karma's tones or attention to detail. If you play any style of rock, put the Malden Bad Karma near the top of your list. ★

PRO	CON
AGGRESSIVE HIGH-END TONES, QUALITY CONSTRUCTION, FAST PLAYABILITY	PULL POTS ARE SLIPPERY AND HARD TO ACTIVATE AND SHOULD BE SPRING LOADED

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

CHERRY PICKER

BACK IN THE September 2004 issue, I wrote about a 1959 ES-330TDN with a price tag of \$5,900. Aggressively priced at the time, the guitar would now go for nearly twice as much on the increasingly insane vintage market.

The 1959 TDN—shorthand for a Thinline Double-cutaway in Natural finish—is the ultimate ES-330, due to the rarity of its natural finish and first-year-of-production vintage. Yet, all early ES-330s have shot up in value recently. Spotted at garysguitars.com, this handsome 1961 ES-330TDC (C stands for cherry) is in pristine, all-original condition and priced at \$7,995. (Compare that to around \$30,000 for a 1961 ES-335TDC.) At this rate, it soon will be worth \$10,000.

If you buy an ES-330, bear in mind that parts were commonly switched out on these guitars, so make sure that it's 100 percent original. Most often, the white-plastic-button Kluson tuners were replaced and later reinstalled. If a make of tuners other than Grovers were installed, the headstock might have extra screw holes and enlarged shaft holes to accommodate the replacements. This procedure typically causes the wood around the tuners to splinter, so if possible, remove one of the machines to get a close look at the back of the headstock. In addition, carefully examine the headstock face for signs of black overspray around the shafts.

Last, make sure the bridge and tailpiece are nickel. The tailpiece should have a raised diamond in the center, and the bridge should have "Gibson ABR-1" stamped underneath. Original replacements cost about \$200 for the tailpiece, \$500 for the tuners and \$1,000 for the bridge, since it was the same one used on Les Paul Standards.



BUZZ BIN NEW, HIP AND UNDER THE RADAR

THE ITALIAN JOB Manne Ventura F4MH electric guitar

WHAT IS MADE in Italy, built for speed and features a stunning red paint job? No, it's not a Ferrari but the Manne Ventura F4MH. Like a high-end Italian sports car, the Ventura is crafted with numerous high-tech details that deliver maximum performance, such as a multilayer laminated bolt-on neck that provides an

ultra-slim, exceptionally stable feel, and a thin "F resin" 24-fret fingerboard that enhances resonance. Even the strings and pickups—ceramic blade minihumbuckers in the middle and neck positions and a standard humbucker in the bridge—are custom made

especially for Manne; only the Floyd Rose tailpiece and Gotoh tuners are commonly available stock items.

Beneath the glossy Ferrari-red finish is a light-as-a-feather slab of korina, the exotic African wood used to build Fifties Gibson Flying V

and Explorer guitars, to provide lively, expressive attack and smooth sustain. Electronics include a five-position pickup selector and master volume and tone controls with push/pull knobs for series/parallel switching, a simple but versatile setup that allows the Ventura to produce

just about every tone you can think of. Manne guitars satisfy the need for speed of shredders like Alex Masi, but they're cool for any player who appreciates sleek Italian design.

—Chris Gill

KA-CHING!

LIST PRICE: \$TBD
MANUFACTURER:
Manne Guitars,
manne.com



TonePros



Peter Stroud of Sheryl Crow. Peter Stroud knows “Tone,”

and a simple listen to his live performances and hit records places him among

the world's most accomplished guitarists. Peter recalls first hearing about

TonePros... “*While on tour with Sheryl, I was having trouble with one of*

my guitars... when my tech came-up and slapped a TonePros Set in my

hands – I was amazed at the difference... totally rock-solid!” Peter loves

the performance and sustain that his TonePros Locking Systems deliver...

“*I think they're great, a huge improvement in the sound, and the aged*

look matched my vintage guitars perfectly.” When your guitar is your

future, only the best guitar hardware will do... find out why the world's

best guitars played by the world's top artists are “TonePros Equipped.”

Ask your music professional today or visit: www.tonepros.com

TonePros
LOCKING BRIDGE SYSTEMS

www.tonepros.com

Photo courtesy, Chris Hudson



MXR

Distortion III pedal

Developed from the ground up using carefully selected components, the Distortion III pedal delivers everything from sweet singing overdrive to massive distortion crunch. Its natural amp-like distortion is versatile enough to appeal to any playing style and transparent enough to let your guitar's characteristics shine through. Like all MXR pedals, the Distortion III features heavy-duty components.

List Price: \$129.99

Dunlop Manufacturing, jimdunlop.com

Rocktron

Velocity V50D combo

The Rocktron Velocity V50D is a 50-watt guitar amp with two channels (Distortion and Clean), Rocktron Velocity VSG8 eight-inch speakers, chorus and digital delay. The chorus has rate and depth controls, while the digital delay has controls for delay time, delay regeneration and delay mix, and the effects can be controlled either with front-panel select controls or by an optional Rocktron RFS2 footswitch. The V50D model includes the new Rocktron lighted logo for a special stage look, a headphone jack for private practice and jacks for connecting directly into a recording device or PA system. As a bonus, two speaker output jacks (left and right) can be used to connect additional speaker cabinets.

List Price: \$309.00

Rocktron, rocktron.com

Fernandes Guitars

Vortex Elite electric guitar

Updated and redesigned, the V-shape Vortex Elite features an alder body, bolt-on maple neck with offset dot inlays, 22-fret rosewood fingerboard, die-cast tuners, and a Floyd Rose-licensed locking tremolo system. Electronics include a Fernandes Sustainer and an EMG 81 humbucker. The guitar is available in Metallic Black and Snow White finishes and comes with a V case.

List Price: \$1,349.99

Fernandes Guitars, fernandesguitars.com



Rebel Strap Co.

GTO Series straps

Inspired by the auto interiors of the Seventies, Rebel's new GTO Series straps recall the era of Naugahyde car interiors and sport a solid Mustang racing stripe down their lengths. The straps are available in eight designs, are soft to the touch and comfortable to wear. Each extends to 68 inches.

List Price: \$19.99

Rebel Strap Co., rebelstraps.com



Dean Markley Strings

Super-V strings

Working from an idea of endorser George Lynch (Dokken, Lynch Mob), Dean Markley Strings has engineered a new guitar string that has a decidedly old-school sound. Dubbed Super-V (as in Super Vintage), this new string uses a specially formulated nickel-steel alloy and customized core-to-wrap ratios that give it just the right amount of tension. Super-V strings are available in four sets: light (.009-.042), regular (.010-.046), LTHB (.010-.052) and medium (.011-.052).

List Price: \$11.50

Dean Markley Strings, DeanMarkley.com

Line 6

Toneport KB37 audio and keyboard interface

The Line 6 TonePort KB37 delivers Line 6 guitar, bass and vocal tone with the added convenience of an integrated 37-note keyboard controller. The KB37 compatible with Mac and Windows computers and comes with Line 6 GearBox modeling software, which includes digital emulations of 18 guitar amps, 24 guitar cabinets, five bass amp/cab models, 30 stomp box and studio effects, and six high-end studio microphone preamp models. ToneDirect monitoring lets users monitor processed sounds—with amps and multiple effects—in real time and without the latency associated with standard computer plug-ins. TonePort KB37 ships with Ableton Live Lite 5 – Line 6 Edition recording software, allowing you to start working with it immediately.

List Price: \$414.99

Line 6, line6.com



HYBRID HEAVEN

Kustom HV65 combo

By EMILE MENASCHÉ

ONCE IN A WHILE, a piece of gear pops up that surprises me. When I pulled the Kustom HV65 from its shipping box, my first thought was “utility amp.” This is, after all, a hybrid tube/solid-state combo with basic digital effects onboard. I figured it would be useful and convenient, as combos go, but when I plugged it in, I discovered something more. This utility amp actually has some soul.

FEATURES

THE HV65 DELIVERS 65 watts at eight ohms into a single Celestion GP1280 speaker, housed in a relatively wide combo cabinet that can sit flat or tilt back. The amp’s hybrid design consists of a preamp that combines a 12AX7 tube with solid-state circuitry, while its power section is strictly solid-state. The “HV” in the combo’s name stands for high voltage, a meaningful bit of nomenclature, since the Kustom taps into more juice than your typical hybrid amp in its effort to produce potent tones. Lead and Rhythm channels are on tap, and as mentioned above, there’s a 24-bit effect processor for sweetening.

The HV65’s top-mounted controls consist of the channel switch and individual gain, volume and three-band EQ controls for each channel. In addition, each channel has additional controls that complement its offerings. The Lead channel has a gain boost switch that adds more crunch on the front end and a switch that toggles between Grind and Punch modes, depending on whether your tastes lean to the smooth or the snarling. What’s most impressive about the Lead channel is how it lets you fine tune your gain curve to suit your style. The results can be warm and almost clean, or violently distorted, but the Lead Channel can also produce the all-important range in between those poles.

The Rhythm channel is just as versatile. Its Fat and Lean mode buttons govern how hard the 12AX7’s input stage is overdriven. Fat mode sounds like a nonmaster tube amp that’s working hard. For even more crunch, activate the overdrive button, which taps into the second stage of the 12AX7. Blues players could easily get through a whole set with these two buttons down and the gain setting at the midpoint.

As for responsiveness, the HV65 seems almost sentient. Not long into testing the amp, I found a spot on the gain control that let me go from rhythm to lead tones by adjusting my guitar’s volume control and my attack. After that, I never touched another knob on the amp again. My tone was entirely in my fingers.

EFFECTS

KUSTOM DESERVES SOME props for its common sense approach to the onboard effects. This 24-bit unit offers basic, good-sounding processing, including reverb, delay, modulation effects, auto wah, octave and combinations of some of the above with reverb. A tap tempo switch lets you set just one parameter per effect (for example, delay time, or chorus rate). However, you can store the edits made with the tap tempo switch for later recall.

Unlike some amps with built-in effects, the Kustom also has an effect loop, so you can add your own outboard unit and use it with, or instead of, the onboard effects. Other connections include a balanced XLR line out (with speaker simulation), jacks for an external speaker, a CD/Tape input, and two 1/4-inch footswitch inputs. Kustom makes a footswitch that lets you select channels, activate a variable volume boost and

KUSTOM HV65 COMBO

LIST PRICE: \$559.99

MANUFACTURER:
Kustom Amplification,
kustom.com

CONTROLS: Lead channel: Gain, Volume, Bass, Middle and Treble, Gain Boost switch, Grind/Punch Voicing switch; Rhythm channel: Gain, Volume, Bass, Middle and Treble, Fat/Lean Voicing switch, Overdrive switch; Boost Volume; Effect Level, 16-position rotary selector, Effects Active switch and Toggle Tap

OUTPUT: 65 watts

TUBE PREAMP: One 12AX7

SPEAKER: Celestion G12-P80 12-inch

CONNECTIONS: Instrument input, External Speaker out, speaker emulated XLR out, Effect Send and Return, CD/Tape input, Main and External Tape footswitch inputs

FOOTSWITCH: Not included

turn effects on or off, but it’s not included—the only negative in an otherwise great package.

PERFORMANCE

I’VE TESTED LOTS of hybrids where the tube did nothing more than add a little distortion and put on a light show to attract buyers. On the HV65, the tube and solid-state circuits work together to deliver the cut and shimmer we associate with valve-driven tones and the controlled smoothness for which well-designed solid-state are known. I noticed this when switching from my Strat to a humbucker-equipped Hamer Duo Tone, a great guitar that can sometimes sound flabby when going through an amp that has been dialed into the Strat’s comfort zone. The Kustom ably handled the Hamer’s low end, producing a syrupy tone that never sounded flatulent. What’s more, I didn’t have to make a single adjustment. This thing rocks.

THE BOTTOM LINE

THE KUSTOM HV is not just versatile but also responsive and full of great tone. With 65 watts of solid-state power, it can produce its entire sonic range at reasonable volume for stage and studio. Throw in the full complement of digital effects, patching options and the inclusion of an effect loop, and you have a workhorse with a soul that could just become the heart of your rig.



PRO	CON
GREAT SOUND, VERSATILE, SOLIDLY BUILT, BUILT-IN EFFECTS AND A LOOP FOR ADDING OUTBOARD PROCESSORS	FOOTSWITCH NOT INCLUDED, ONBOARD EFFECTS HAVE FEW EDITABLE PARAMETERS

Boost control acts as a master volume for both channels, not as an actual boost.

Toggle Tap button adjusts either effect rate for time-based delay effects or toggles between different voicings for reverbs and modulation effects.

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IN THE MIX

TC-Helicon VoiceSolo VSM-300 active voice monitor and control

By EMILE MENASCHÉ

TO SING WELL, you have to be able to hear yourself. Unfortunately, a good, clear vocal monitor isn't always available in the type of clubs most bands play. TC Helicon's new VoiceSolo VSM-300 offers an ingenious solution to this problem. It's a compact, self-powered monitor that can sit on an amp or the stage or, more to order, be mounted on a mic stand, close enough for the vocalist to hear a personal mix without the expense of in-ear monitors.

FEATURES

THE VOICESOLO IS a nice little handful. Its molded aluminum case measures just 9 by 7 by 9 3/4 inches, and it weighs barely 11 pounds; yet it packs considerable punch, pumping 150 watts into a 6 1/2-inch ICT custom-designed driver. The driver is inductively coupled to a tweeter to deliver more accurate sound from a close listening position.

There are other compact monitors on the market, but what sets the VoiceSolo apart is its versatility. It can act as a self-contained mini PA system, as a preamp feeding the house speakers and as a monitor that takes signal from a mixer's outputs. The key to that adaptability is a flexible input-output scheme.

CONNECTIONS

THE VSM-300 PACKAGE actually contains two units: the powered speaker enclosure and the floor-based I/O box. While the enclosure can function without the I/O box, the box offers additional ins and outs, adds stereo capabilities and lets you retain control of your mix while feeding a PA system.

The back of the enclosure has an XLR mic input with switchable phantom power, a 1/4-inch line-in jack, a +20dB button for adding gain to low-output dynamic mics, a multipin jack for connecting to the I/O box, and the power switch. Controls consist of level knobs for the mic and line inputs, low and high EQ, a mono/stereo switch, a shape control to simulate the brighter tone of a studio condenser mic (useful with a dynamic mic), a low-cut switch to attenuate frequencies below 150Hz, an output level knob and LED indica-

tors for clipping and power.

As for the I/O box, it has on its front end an XLR mic input, two 1/4-inch instrument inputs that can be used in tandem for stereo sources, an auxiliary 1/4-inch input and a multipin jack for connecting to the enclosure. The opposite end of the box has Pass Thru outputs that let you send each input signal to its own destination, most likely a mixer channel. Furthermore, there is a mix output that can, in mono operation, send the combined I/O signals to another musician's VoiceSolo box, so that he can hear your mix; in stereo operation, the mix output could feed a second VoiceSolo designated as the right channel. There is also a sub output for feeding an active subwoofer, and you can even daisy-chain multiple units for a more complex rig.

Bear in mind that the I/O box duplicates the XLR and line inputs found on the main unit, while adding a second balanced line input and aux input. What makes the box so clever is that, in addition to giving you more ins and outs, it lets you make your connections close to the mixer and run one cable to the monitor itself, making for quicker setup time.

The I/O box also gives you access to a complex set of output options. The four pass-through outputs let you send signals to the house mixer without applying any processing. For example, you could plug your mic into the I/O box and run a signal from the XLR Pass Thru output to your mixer. The house engineer will receive the signal for his mix, while you'll hear only your vocal mix through the VoiceSolo enclosure.

PERFORMANCE

THE VOICESOLO WAS surprisingly loud and clear for a speaker its size, and, though you must use common sense when setting levels and positioning the mics, it was not prone to feedback. That said, it would be nice to have a channel insert so you could add a feedback eliminator or notch filter for additional feedback control. Set up was easy, and the enclosure mounts easily to a mic stand using the included adaptors.

TC-HELICON VOICESOLO VSM-300 MONITOR

LIST PRICE: \$560.00

MANUFACTURER:

TC-Helicon,
tc-helicon.com

INPUTS: 1/4-inch line input, XLR mic input w/40VDC phantom power, I/O connector box

CONTROLS: Mic-In Gain, Mono/Stereo switch, Shape EQ control, Line-In gain, LowEQ, High EQ, Low-cut switch, Output level control, clip LED, AC power LED

OUTPUT: 150 watts into 4 ohms (200 watts peak)

SPEAKER: 6 1/2-inch custom-designed point source driver with inductively coupled tweeter

THE BOTTOM LINE

THE LIGHT, VERSATILE and intelligently designed VSM-300 is a forward-thinking approach to the age-old problem of onstage monitoring. Whether you perform solo or in a band, it's a great way to take more control of your monitor mix.

PRO	CON
COMPACT, LIGHT, WELL BUILT, VERSATILE, GOOD SOUND	NO ONBOARD FEEDBACK ELIMINATOR OR CHANNEL INSERT FOR ATTACHING ONE

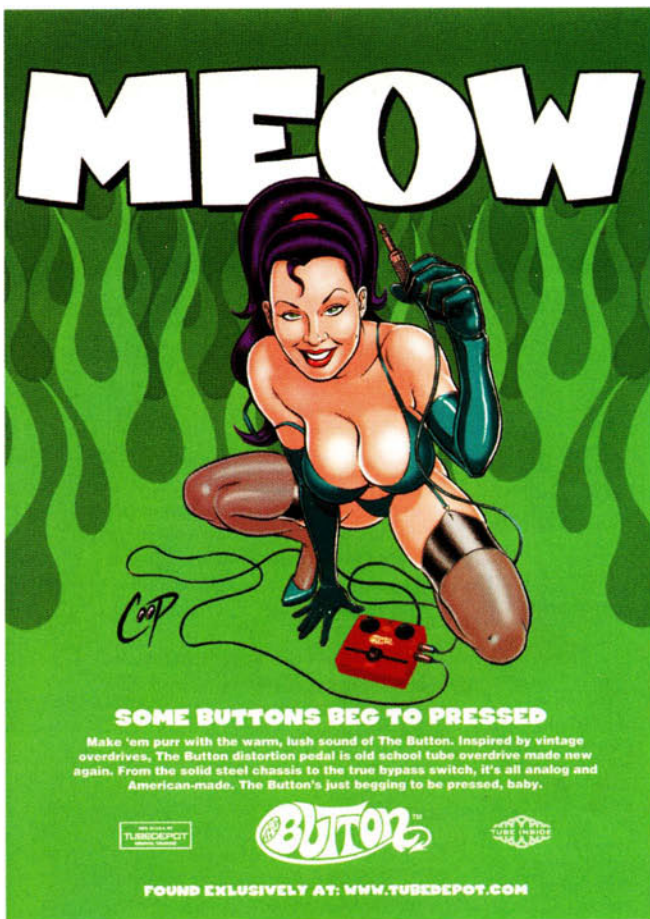




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POLE CAT

Tech master Matt Bruck explains how to calibrate pickup poles to get the tones you crave.



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HOW TO CHANGE STRINGS ON A FLOYD ROSE TREM, PART 2

THIS MONTH'S TECH EDUCATION CD-ROM segment presents the second half of our segment on performing a quick and accurate string change on a Floyd Rose trem system. Combined with last month's video, this segment will provide you with all the knowledge necessary to perform this essential task.

Is there a specific measurement that you use to calibrate adjustable pickup poles, or is it a matter of just dicking with them until they sound good to you?

—William Landress
Social Circle, GA

You can use either approach. I never use a ruler to measure the distance from the pole to the string, but that doesn't mean you can't. Use the following height suggestions as a guide, measuring from the top of the pole to the bottom of the string:

- Low E-string neck pickup: 8/64th inch
- High E-string neck pickup: 7/64th inch
- Low E-string bridge pickup: 5/64th inch
- High E-string bridge pickup: 4/64th inch

Once you get the poles adjusted into a relative "sweet zone," make minor adjustments to each pickup's height to dial in just the right sound. I like to use clean and dirty tones when

to start looking. Basically, the sound is just shit. The distortion channel gives the weakest, driest sound, even when I crank it way up. I installed all new tubes, but still there's no change. In the meantime, I've stuck a Tonebone Hot British distortion pedal in front of the amp and set the amp to the Clean channel. I get a great tone, but it's just from the pedal. I know that something must be wrong, since there is no way Marshall would put out something of this quality. What could cause the amp to sound this way?

—Mark Strella

The tubes may be part of your problem. Were the preamp and power amp tubes changed, and did a qualified repairperson do the work? Keep in mind that changing tubes is not as simple as taking out the old and putting in the new. If the output tubes were changed, the bias has to be properly reset. Since the amp was behaving this way when you purchased it, it's possible that the previous owner may have changed the tubes without resetting the bias. If you did the same thing when you swapped out the tubes, it could explain why the amp still sounds bad. In addition, make sure you're using the specified tubes for this amp: three ECC83 tubes for the preamp and four EL34 tubes for the power amp.

It's also possible that other components, including jacks, capacitors and resistors, are reducing the amp's sonic potential. I suggest that you find a reputable amp repair tech in your area and have your Marshall checked out thoroughly. A simple tweak to correct the bias can dramatically improve the performance and sound of a tube amp. If you get the amp back in full working order, with the bias set properly, and it still sounds lame, it might be time to move on to another amp.

What is the average life expectancy of a nine-volt battery powering an EMG active pickup?

—Simone Attivissimo
Pavia, Italy

According to EMG, a single nine-volt battery can power a pair of EMG pickups for 3,000 hours. That's roughly

eight hours a day for a year. If you play your guitar several times a week, I think you can be assured you're getting a full signal output from your pickups if you change the battery every three months. A guitarist with a popular Canadian band is known to change the batteries powering his EMGs after every show. I think that's unnecessary and, in the long run, kind of expensive.

If I buy a guitar with EMG active pickups, will the pickups damage my amp, which is a Kustom Solo 16? I heard that if you use EMGs with a solid-state amp, you will decrease your amp's life and it will eventually blow up. I've asked an EMG tech, but they said the type of amp doesn't matter. I am writing to you for a second opinion.

—Gregory Jean
Quebec, Canada


Using EMG pickups with a solid-state amplifier is safe and will not have any negative effects on the lifespan or operation of your solid-state amplifier.

I have an original version of the 5150 head and am wondering what type

of tubes I could use to improve tone and help the Rhythm channel tighten up more like a Fender. This may not be completely possible, but I'm wondering what I could do to help. I run an Electro-Harmonix Hot Tubes pedal and a Marshall Guv'nor GV2 for additional overdrive flavor when needed.

—Jeff Rabe
Webster City, IA

Based on the production tubes currently available, here are some recommendations that could help you achieve your sonic goals. For output/power tubes, JJ Electronic, Winged C (formerly Svetlana) and Shuguang are all good. To my ears, the JJs have a more glassy sound, with enhanced bite, while the Winged C and Shuguang sound warmer. For preamp tubes, I prefer Chinese-made 12AX7s, which are available from Groove Tubes and many other outlets, as well. For non-Chinese tubes, I like the JJ 12AX7s, which sound a bit darker to my ears than the Chinese 12AX7s.

If you have expensive taste and deep pockets, I recommend NOS (New Old Stock) GE, Sylvania, RCA or Phillips 6L6s for the output/power tubes. They sound delicious! 



Groove Tubes
12AX7

Marshall JCM800



adjusting poles to see how the pole heights respond in all tonal situations. Just be careful not to set the pole too high; its magnetic field can pull the string and cause it to vibrate and produce unnatural sound and overtones.

I bought a Marshall JCM800 on eBay about a year ago. I'm pretty sure something is wrong with it, but I have no idea where

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★★★★★ **The Best There Is!**,
Reviewer: Spyder "Art Bushkin"
March 31, 2003 (Vienna, VA USA)
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A reviewer, September 27, 2005, ★★★★★

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And he is one tough guy to nail down for lessons. He’s a working guitarist, touring and backing up major artists. No time for personal lessons.

Still... because so MANY guitarists stalk him — just to pick up a *hint* of what he’s doing to get such amazing tone and boogie — he has developed a unique “Quick Learn” teaching style.

That’s rare — to find a hot musician who *also* understands how to teach someone else what to do. Great playing isn’t a mystery to Rudy... **and he knows exactly how to reveal ALL those killer secrets to you, too.** In record time.

Here’s just a taste of what he shows the lucky guys who become his students:

- ✓ **The secret ear-bending strategy behind “pro level” blues scales that work like magic** to turn even short solos in alt, punk or country styles into *masterpieces*. (Other musicians won’t stop talking

about you... and even hot, arrogant rhythm sections will be instant fans.)

- ✓ **Insider tone and equipment tips that short-cut the hardest part of getting started** — for very little money, you can outfit yourself with the finest soloing rig available. (And skip all the frustration most guitarists go through of experimentation and wasting time and cash with equipment that you can't get good tone from.)
- ✓ **How to comp greasy, super-funky organ riffs** from greats like **Jimmy Smith** — a voodoo secret that greats like **Freddy King** and **John Lee Hooker** have used to define their slinky styles.
- ✓ **An entire menu of fresh, new, specific licks** you can throw into ANY solo that will turn heads and make other musicians swoon with melodic ecstasy. (NOT your same-old, tired cliché licks, either — this stuff is brilliant and HOT... and, once you learn them, can be mixed and matched so they always sound clever and new.)
- ✓ **The secret voodoo "turn arounds" that make your solos fluid and sexy** and definitely the work of a savvy musician (no matter how long you've been playing).
- ✓ **The little-known "magic" chords that DEFINE expert guitar playing** — finally broken down for you in *simple, easy-to-master detail*. Learn just a *handful* of these little monsters, and you will NEVER be mistaken for an "average" guitarist again!
- ✓ **Rudy's special secrets for hand positions that guarantee easy access to every note, every wicked-ass bend, and every scorching riff you care to play.** (Just looking at your hands will convince other in-the-know guitarists that you've got your act down cold.)

And much more. So much more it would take me three pages just to outline it all.

The bottom line: Rudy has "broken the code" on instantly crafting killer solos — in

any style, playing with *any* group, under *any* conditions — that ooze sexy confidence and generate excitement even among jaded pros who've "heard it all". (Leave your "rookie" status behind forever, starting right now.)

Go from rookie (or "stuck" journeyman player) to the hot new kid on the block literally *overnight*.

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Here's what Rudy has for you: We hustled Rudy into the recording studio... where he poured out EVERYTHING in his "bag of tricks", all on DVD.

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Here's the deal: You have a 100% guarantee of satisfaction here. To get your huge package of DVD lessons, just call my office at 1-800-316-5871. Tell my staff you want "**Rudy's Rockin' Blues Mastery DVD package**", and they'll process your order instantly.

You can use your credit card on the phone. Or, if you prefer to pay with a check or money order (payable to OHP Guitar), just fill out the "Order Coupon" below, and mail it with your payment to: **OHP Guitar, 606 E. Acequia Ave., Visalia, CA 93292.**

The price for this amazing package is just \$99. (Less than you'd pay for formal lessons at your local music joint... where you MIGHT, if lucky, learn a FRACTION of what's in these self-learning DVD lessons.)

But you don't risk a penny, if you act right now.

Because you have a...

6-Month 100% Guarantee

Here's how it works: Order these DVDs

and use them to learn every trick and tactic. If, at any time in the next 6 months you decide these secrets aren't *exactly* what you need... then simply return the DVDs. **You will receive a prompt refund of your entire \$99, no questions asked.**

This means... if you choose... **you get to see everything for FREE.**

But I doubt you'll want to return these DVDs, once you see them. This is the real thing. If you're lusting after true guitar wizardry, this is EXACTLY what you want.

But wait — there's more: If you order right now, I will also throw in 2 BONUS DVDs... yours to KEEP no matter what.

These bonus DVDs are worth the price of the package all on their own. The first one shows Rudy interacting with a typical student for a 20-minute "**super lesson**" in crafting blazing solos. The second one is an extended jam, where Rudy lets it all hang out. Watching these guys in action is the fastest way to learn.

These bonus DVDs are amazing opportunities to jump-start your playing instantly. And they are yours to *keep*, even if you later ask for a no-questions refund.

Jump on this offer, while it lasts. You are about to enter a world of amazing fun and rewards, as a new-born KILLER guitarist with the deepest bag of tricks in town.

You know what that means. Gigs, fans, girls... and the raw cock-sure confidence of a top-level musician, strutting your stuff.

It's time to call. My staff is on-call 24/7 at **1-800-316-5871**... and there's a package here waiting to be rushed off to you, as soon as you call.

You're gonna love this...

Mike

P.S. Oh... and listen to what guitar players who KNOW are saying about Rudy:

"Rudy Parris is one of the most talented musicians I've ever worked with. Besides being a multi-instrumentalist, he has a deep understanding of various genres of music, i.e., blues, country, hard rock, and heavy metal." — **Blues legend Ron Thompson**

"From finger-pickin to blues to country... Rudy makes it look easy and knows how to teach beginners and pro's!" — **Hank Williams III (grandson of H. Williams)**

When I heard Rudy Parris play and sing the blues He brought me to tears! He's an inspiration as a player... this guy is all Class and should be a household name. — **Dez Fafara (Coal Chamber and Devil Driver)**

"I first met Rudy in Seattle where he came up to me and asked if he could try out my Martin 00016. And man, did he play it...he put me to shame that day and I've been practicing my chops on a more regular basis since then. This guy's got true raw talent and is quite honestly one of the very best and most soulful guitar players and singers I've heard in recent years. — **Michael Akerfelt (Opeth)**

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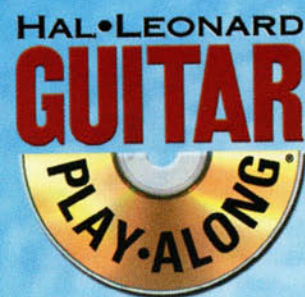
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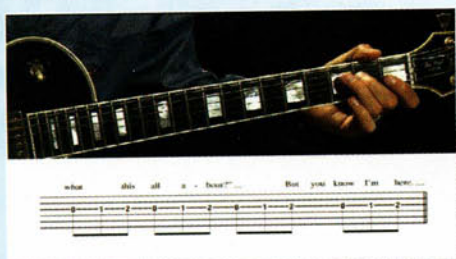
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It all started in ninth grade as a sort of teenage rivalry...

I'd practice and slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"You could never be as good as Linda," she would taunt. "Linda's got *Perfect Pitch*."

"What's *Perfect Pitch*?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—from *memory alone*; how she could play songs—after just *hearing* them; the list went on and on...

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have *Perfect Pitch*? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had *Perfect Pitch*.

"Yes," she nodded aloofly.

But *Perfect Pitch* was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied.

Now she would eat her words...

My plot was ingeniously simple...

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her *Perfect Pitch* claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F#, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was **AMAZING**.

"Sing an E," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil.

I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of *Perfect Pitch* hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that *Perfect Pitch* was real.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

I couldn't figure it out...

"How does she *DO* it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over and over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened...

It was like a miracle... a twist of fate... like finding the lost Holy Grail...

Once I stopped *straining* my ear, I started to listen **NATURALLY**. Then the simple secret to *Perfect Pitch* jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and listened—to discover these subtle differences.

Soon—to my own disbelief—I too could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart

could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that anyone could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She laughed at me. "You have to be born with Perfect Pitch," she asserted. "You can't develop it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—so they could hear it for themselves. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art. Oh, you must be wondering: whatever happened with

Linda? Excuse me, I'll have to backtrack...

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: to beat Linda. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the grand finale of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise.

I scored an A+.
Sweet victory was music to my ears—mine at last!

Join musicians around the world who have already discovered the secrets to Perfect Pitch.

For 26 years, we've received letters from musicians in 120 countries:

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." J.M., percussion
- "Someone played a D major chord and I recognized it straight away. S.C., bass
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." B.B., guitar/piano
- "It is wonderful. I can truly hear the differences in the color of the tones." D.P., student
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." J.H., student
- "It's so simple it's ridiculous. M.P., guitar
- "I'm able to play things I hear in my head. Before, I could barely do it." J.W., keyboards
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." I.B., bass guitar
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own'." L.H., voice/guitar
- "What a boost for children's musical education! R.P., music teacher
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." M.U., bass
- "Although I was skeptical at first, I am now awed." R.H., sax
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- "I started crying and laughing all at the same time. J.S., music educator
- "I wish I could have had this 30 years ago!" R.B., voice
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- "Mr. Burge—you've changed my life!" T.B., student
- "Learn it or be left behind." P.S., student...

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91	Roland	www.rolandus.com	800-386-7575

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149	Elderly Instruments	www.elderly.com	517-372-7890
155	First Quality Music	www.fqms.com	800-635-2021
6	Guitar Center	www.gkingoftheblues.com	404-320-7253
148	Matt's Music	www.mattsmusic.com	800-723-5892
59	Musician's Friend	www.musiciansfriend.com	800-776-5173
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156	Luthiers International	www.luthiersinternational.com	1-888-4LUTHIER
94	Musician's Institute	www.mi.edu	800-255-PLAY
148	Summit School Of Guitars	www.luthiers-international.com	888-901-9903

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SPEAKERS			
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25	Eminence	www.eminence.com	502-845-5622

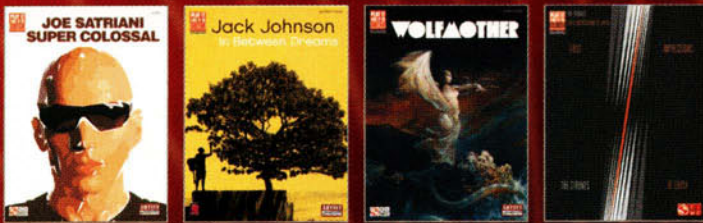
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103	Dean Markley	www.deanmarkley.com	408-988-2456
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3	Ernie Ball	www.ernieball.com	805-544-7726
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90	Rotosound	www.rotosound.com	800-675-2501
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THE GUITAR RIGS OF THE STARS

LIQUOR SNATCH

Unearth's Buz McGrath talks about his rig and shares his method for bolstering his bravado onstage.

By NICK BOWCOTT

>> DESIGN PHILOSOPHY "Simple is always the best, especially in a live situation," Unearth's Buz McGrath says of his setup. "You've got gear that's being moved in and out of venues every day, so there's a good chance something's gonna get disturbed, broken or just not hooked up right. And if something goes wrong, I always want to have a quick backup plan."

McGrath's signal path has an Ibanez TS-9 Tube Screamer front-ending two heads—a VHT Deliverance and a Peavey 6505—that are blended together. "The TS9 smoothes my sound

out. It takes away a little bit of the low end, but in return you can hear a lot of the pick attack." As for his head blend, Buz says, "The Peavey has a real thick low mid, and the VHT has a barking midrange, so they complement each other perfectly."

>> CONTROL ISSUES "I usually just plug in and go, but on the Slayer tour I'm hooking up a channel-switching pedal to the Peavey so that my tech, Grizz [Greg Middleton] can switch me to a louder tone for leads. I used to have the pedal outfront, but our singer would accidentally step on it all the time."

>> FAVORITE PIECE OF GEAR "My Custom Ibanez S Series seven-string. It

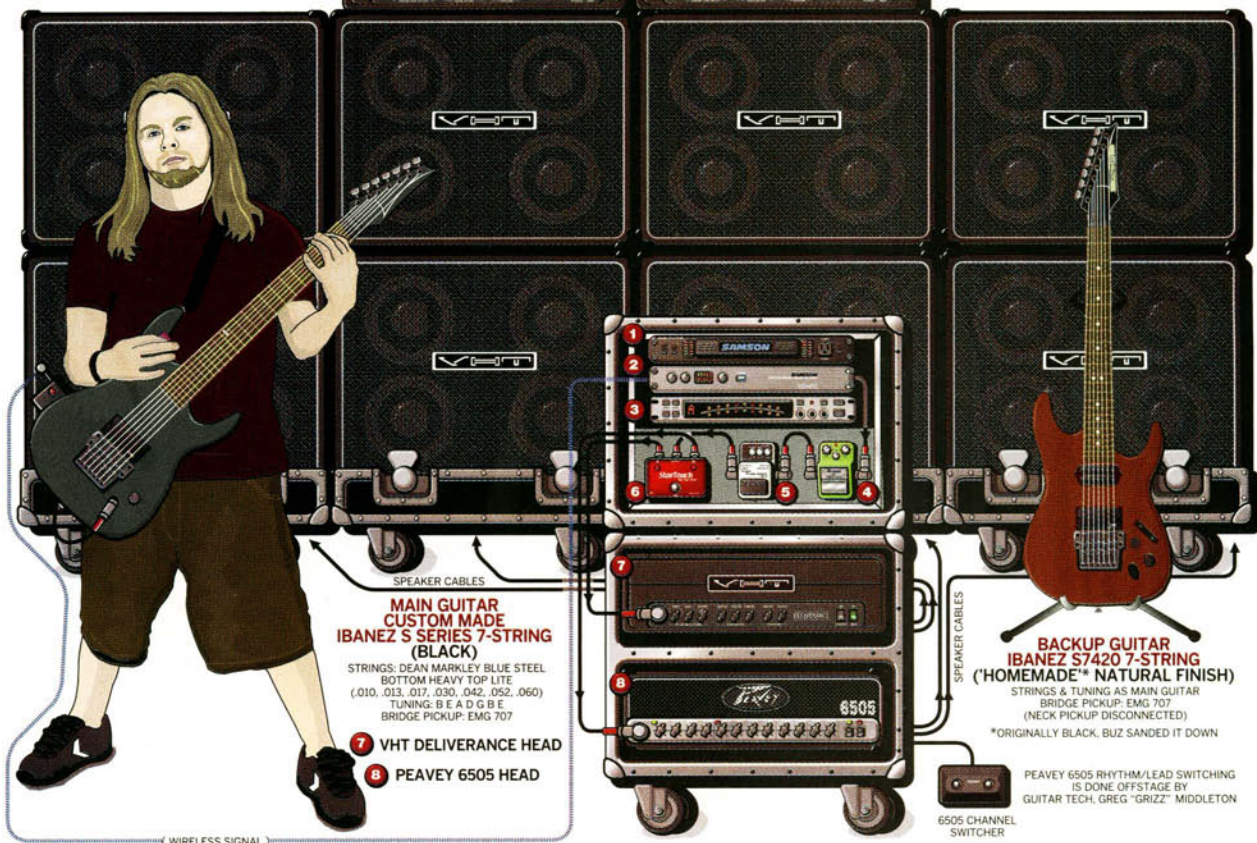
“IF SOMETHING GOES WRONG, I ALWAYS WANT TO HAVE A QUICK BACKUP PLAN.”

sounds and plays great and is built like a tank. It's a bare-bones design and has never let me down. Once, after a show in Canada, it was left in a trailer for a week in subzero temperatures. When I took it out, it even had frozen beer on it, but when I plugged it in, it was still perfectly in tune. Plus, it's got my name on the headstock, which is pretty cool!"

>> SECRET WEAPON "That would be a well-timed 40-ounce Olde English malt liquor before the show. If I start drinking it about 25 minutes before set time, I can get through three-quarters of it before going onstage. It does wonders for my bravado!"

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IT'S AN HONOR TO BE PART
OF THE FAMILY—
TO ANOTHER 50!

Jim Ward

Jim Ward - Sparta

TO ALL THE PEOPLE, PAST AND PRESENT
WHO ARE RESPONSIBLE FOR MAKING THE
BEST SOUNDING AMPS IN THE
WORLD—

THANK YOU, AND CONGRATULATIONS!

VOX HAS BEEN A BIG PART, NO A
HUGE PART OF MY MUSICAL LIFE, BOTH
AS A PLAYER AND A FAN— WITH LOVE,

John Jorgenson

John Jorgenson

Happy
Anniversary,
Vox!

Claudio Sanchez

Claudio Sanchez -
Coheed & Cambria

Conratulations Vox on your
50th anniversary. You created
the best amp ever, the Vox
AC30, all those years ago
and it's still the first drive
amp. A guitar players
best friend!

Chris Dreja -
The Yardbirds

NOTHING CAN REPLACE THE VOX GEAR
IN MY ARSENAL. I KNOW I CAN COUNT ON
VOX IN THE STUDIO, ON STAGE AND
EVERYWHERE IN BETWEEN. VOX NAILED IT
50 YRS AGO AND I CAN TAKE AN AMP
OUT OF THE BOX ANYTIME FROM THE FACTORY
AND IT WILL ROCK! KEEP IT COMIN!
CONGRATULATIONS!

Joe Perry - Aerosmith

Happy 50th Anniversary Vox!! Congratulations
on 50 years of hard work and incredible
amps! Looking forward to 50 more years.
Love and Love

Tom Keeley -
Thursday

Tom Keeley

HAPPY 50th VOX!!!
YOU MAKE MY BACKLINE
LOOK COOL!!!

Mike Kennerly

Mike Kennerly -
All-American Rejects

Nickolas Wheeler

Says

"Happy 50th Anniversary
VOX!!!"

Nickolas Wheeler -
All-American Rejects

CONGRATULATIONS VOX!!
THANKS FOR EVERYTHING...

Jim Root -
Slipknot

HAPPY BIRTHDAY VOX,
I LOVE THE VOX AC30
IT'S MY AMP OF CHOICE!

John Scofield

John Scofield

Cheers!
Steve Miller

Steve Miller

STILL ROCKIN' AT FIFTY!!!
CONGRATULATIONS VOX—
P.S. THANK YOU FOR MAKING
THE AC30 CUSTOM CLASSIC

Joel Kosche -
Collective Soul

Happy 50th
VOX!!!

Brian May

Brian May

In an era where it's assumed that vintage
is a synonym for "better" Vox continues to
make great amps. Thanks.

Patrick Stump

Patrick Stump -
Fall Out Boy

- THE REAL
STUFF, THE
REAL SOUND -

Bob Weir

Bob Weir

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That's why, for 50 years and running, everyone rocks with VOX.

THANK FOR SURVIVING THE
YEARS! YOU HAVE MADE
A LOT OF MUSIC AND
MANY MUSICIANS VERY HAPPY!
HERE IS TO ANOTHER
"50"

Pete Anderson

DEAR VOX,
HAPPY BIRTHDAY! YOU ARE WISE
AND OLD AND I AM HAPPY THAT
WE ARE FRIENDS.
JUN ABRASO!
YOUR FRIEND,

Omar Rodriguez-Lopez -
The Mars Volta

Happy 50th Vox!
Looking good and
still going strong!!!

Tommy Shaw - Styx

HAPPY
ANNIVERSARY
VOX

Larry Lalande -
Primus

